

THE MAGAZINE FOR PRINCE FANS AND COLLECTORS

UPTOWN

SPRING 1994 • ISSUE #12



WELCOME 2 THE DAWN

— *the Complete Act II Tour Report*

TESTIN' POSITIVE 4 THE FUNK

— *George Clinton: the President of Funk*

THEY CALL ME MELODY COOL

— *Mavis Staples & Prince*

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UPTOWN

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Welcome to *UPTOWN* #12! A large part of this issue is devoted to the *Act II* tour. We decided to make the magazine 32 pages this time, instead of the usual 24, to be able to include everything we wanted.

Beginning with this issue, *UPTOWN* is distributed throughout the U.S. and Canada at many bookstores, including B. Dalton Book Stores, Walden Books, and Tower Records. If none of these locations in your area have *UPTOWN*, then let the store manager know and ask them nicely if they could order you some copies from their main warehouse. It might seem odd to call the January issue the "spring issue," but it is apparently standard practice, probably to give magazines a longer shelf life. Consequently, our April issue (*UPTOWN* #13) will be the "summer issue," etc.

As I pointed out in *UPTOWN* #11, the magazine is now published *some time* during the month of publication (January, April, July, October), instead of on the first day of the month. The reason is simple: it gives us more flexibility and enables us to include important last-minute news.

Our next yearly special issue, *UPTOWN* #15, July 1994 (published simultaneously with *UPTOWN* #14), will *only* be available to subscribers. So if you want the special issue, you'd better subscribe!

From the next issue of *UPTOWN* we will have a new U.S. representative to handle U.S. subscriptions. All subscription details will be included in *UPTOWN* #13. Because of his heavy workload, our previous representative, Nathan Wright, has decided to focus his attention on his 1-900 phone line and *UPTOWN*'s retailers/wholesalers.

If you have ordered any merchandise, books or magazines from Purple Rock Necessities, and still not received everything, please contact *UPTOWN* (Sweden) and we will work out some form of compensation for your outlays and wait.



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Address:
UPTOWN
PO Box 87
S-590 62 LINGHEM
Sweden

The *UPTOWN* Staff:
Magnus Nilsson, Sam Sandberg,
Catharina Gustafsson, S.H. Roque,
Nathan Wright, Harold Lewis, Axel Engelhardt,
Lars O. Einarsson and Per Nilsen.

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■ **Paisley Park Records closes...** A last-minute rumour reached us as we went to press: Paisley Park Records is closing shop on or before February 1st. It has nothing to do with Paisley Park Studios, but it is obvious that the Paisley Park record label hasn't been making much money with most of their releases. Rosie Gaines' album is on the Reprise schedule, but we don't know if/how other planned Paisley Park Records releases will be affected by the situation. The decision to close down operation is apparently Prince's. We will doubtless be back in the next issue with more information.

■ **Act III tour...** It is likely that Prince will tour Australia and Japan this spring. Some European dates have also been discussed. The tour is touted as an "interactive" tour, whatever that means.

■ **The Undertaker...** Starting on December 6th, the N.P.G. store began taking orders for Prince's home video *The Undertaker*, which we reviewed in *UPTOWN* #11. The video is a limited edition of 1,000 copies at \$50 each. Word about this spread very quickly with no promotion at all and the videos sold out at once.

■ **3 Chains O' Gold...** A 90-minute compilation of music videos and linked scenes, *3 Chains O' Gold* tells the story of the symbol album. The following videos are tied together to form a movie that makes more sense of the album: "My Name Is Prince" / "Sexy MF" / "Love 2 The 9's" / "The Morning Papers" / "The Max" / "Blue Light" / "Eye Wanna Melt With U" / "Sweet Baby" / "The Continental" / "Damn U" / "7."

The movie starts out with Prince performing "My Name Is Prince." We then see Princess Mayte swimming while her father gets killed by seven men. This is basically the same footage that was in *The Ryde Dyrine* TV special, except that now the women that are with Mayte are shown naked. The seven men want the three chains of gold. After her father is killed, Mayte grabs the three chains from a safe. Each gold chain has a separate part of the symbol attached to it.

Mayte takes the chains and flies to Minneapolis, where she takes up residence at the Whitney Hotel. She has a video tape of herself sent to Prince.

Vanessa Bartholomew is reporting for a local Minneapolis TV station about how everyone thought Prince was performing but in reality it was just someone impersonating him with a fake group. Fans got mad and a riot broke out. Then it goes into the "My Name Is Prince" promo video.

"Sexy MF" is the same as the regular video. The band is busted by the police and gets put in jail. The jail warden tells them Prince needs them for a photo shoot, but some of the band members are mad at Prince for putting them in jail and they say they're not going. The warden tells them that if they don't go they will have to spend the night with him. All the band members immediately get up and run out of jail.

Next is "Love 2 The 9's," which is the same as in *The Ryde Dyrine*, just a bit longer. Band members are at a photo shoot getting pictures taken. Meanwhile, Prince takes out a video tape that is decorated with jewellery and puts in the VCR. We see Mayte talking to Prince from a pre-recorded video tape. Mayte talks about how Prince must keep watch over the 3

Chains O' Gold. On the tape he sees a young Mayte performing on an early 80's U.S. TV show called *That's Incredible*. The TV footage shows Mayte being introduced as Princess Mayte and she does the same sword dance that she did in concert (Act 1 and II tours) and rolling the three coins on her belly.

There is an interlude with Prince and Mayte riding a carousel. Mayte keeps telling Prince that she is a little girl, whose heart was getting colder and colder until she met him. "The Morning Papers" is the same as the music video shown on *The Ryde Dyvine*.

"The Max" features lots of live footage from the Act 1 tour and Prince signing autographs at a record store in Atlanta (Turtle's Rhythm & Views).

"Blue Light" starts out with Prince sitting at the phone and Vanessa calls. Their conversation is the same as what's on the album when she says she is recording their talk and Prince hangs up. Somewhat of a sexy video, with lots of legs rubbing. Mayte is wearing a shirt that she pulls between her legs.

"Eye Wanna Melt With U" was filmed at Glam Slam, Minneapolis, and features a lot of nude women. It has a sort of Mardi Gras flavour to it. This is when Prince is thinking about breaking up with Mayte to explore "other possibilities."

Prince tells Mayte that everyone gets their heart broken and we're into "Sweet Baby." Mayte is leaving, walking down streets and railroad tracks of Los Angeles, heading to the airport to fly back to her homeland. She's dancing to an Oriental song with her people.

"The Continental" is the same footage as in *The Ryde Dyvine*. Towards the end, Prince goes to bed with a Japanese woman. Prince is about to have sex with the woman when he somehow feels Mayte is fainting. He jumps up and looks scared. They cut back to Mayte, and she has fainted on the floor. This is when Prince realizes he still loves Mayte.

"Damn U" is the same footage as in *The Ryde Dyvine*. Prince confesses that he loves Mayte in a note he sends to her. Prince calls up Mayte in her Oriental home and tells her to come back. She flies out to L.A., where Prince takes her to a place where he shows her a temple he has made for them. He orders Duane to kill two bad guys who are stalking Prince and Mayte. This is where the "7" video starts.

The ending is a sort of a cliffhanger. Prince is sitting at a gigantic table with a few Japanese business men. They are negotiating, but we don't know what they're saying. We then see Prince smile and he signs the contract which is written in Japanese. Prince leaves and we see the Japanese business men run over to see what name Prince signed the contract with. There is a close up of the symbol that Prince had drawn to sign his name.

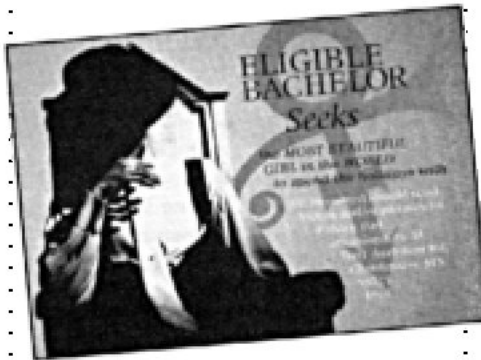
Meanwhile, Mayte says Prince told her that his name is not Victor, but with you he will be victorious. The New Power Generation will continue to grow bigger and bigger. There is no need for Prince to have a name because we already know him. Mayte also hints that Prince will do an "interactive" tour in Japan.

Credits are rolling but the movie continues. Prince buries the three chains of gold. Then the picture fades to black and the credits continue to roll. The last credit says "May U live 2 see the dawn."

There are many other scenes in the film, including the band talking about Mayte (just like in *The Ryde Dyvine*) and interludes between the music videos.

■ The Sacrifice Of Victor... A 50-minute concert video has been made of the "The Dawn" show at Bagley's Warehouse, September 8th, featuring Prince, Mavis Staples, The Steeles and The New Power Generation. The film, titled *Sacrifice Of Victor*, is basically a straightforward concert film with live footage. A few interviews are included.

The 3 Chains O' Gold and *The Sacrifice Of Victor* videos are tentatively set for release through the N.P.G. shop in February. However, there is also talk of a possible release by Warner Bros.



■ Advertisements... In November/December, Prince placed ads in several publications. The first one appeared in the *Time Out* magazine (November 10th-17th), a weekly guide to entertainment in London, England. The ad read "Rebecca - Therapist. Consultation needed" and featured a photo of the audience taken from the videotape shot at the Bagley's Warehouse show. The second ad ran in the English press was for a Hendrix-lookalike and read, "Jimi, please phone. Guitar lessons needed." Jimi turned out to be a guitar player named Rikki Blitz. Rebecca and Rikki were located and asked to appear in *The Sacrifice Of Victor*.

Subsequently, Prince ran a third ad in both the London press and in the States in *Entertainment Weekly* magazine (December 10th), *The Village Voice*, *New York Magazine* and elsewhere. This ad reads "Eligible bachelor seeks the most beautiful girl in the world to spend the holidays with" and encourages all interested to send videos and/or pictures to Paisley Park.

■ New single... "The Most Beautiful Girl In The World" is planned as a new single from Prince's next album. It was planned for Valentines Day (February 14th), but it is unlikely that it will be out by then. The song will probably be released in a deluxe package with some of the colognes that the N.P.G. shop is offering. The rumoured B-side is a song called "Love 4 One Another," but this song could also be released as a single in its own right.

"The Most Beautiful Girl In The World" was being played on the phone lines at Paisley Park when you would be put on hold, but they took it off. Some of the footage submitted to Prince for his search for "the most beautiful girl in the world" may possibly end up in the video of the song.

■ Prince in Paris... Prince was in Paris for three weeks in November. He did a lot of recording at a studio called Guillaume Tell, in Suresnes (Hauts de Seines), outside of Paris. At one point he was in the studio for 48 straight hours. It should be noted that he was recording completely by himself. While in Paris, he was spotted dancing at several nightclubs, including Les Bains Douches. He returned to the States the week of November 22nd.

■ Paisley Park shows... The week before Prince went to Paris, a private show was held at Paisley Park. Very little details of the set are known, although he did play at least two new songs, "Acknowledge Me" (a ballad) and "New Jack Bitch" (possibly called "Billy Jack Dance"). The show is said to have lasted for three hours.

Prince performed at Paisley Park early November 24th to a small crowd of 70 people. He first had the DJ play "New Jack Bitch" and an-

other new tune. Prince, Sonny and Michael Bland played in one of the studios. Apparently a girl started a fight with a close associate of Prince and had to be evicted from Paisley Park. Then an announcement came over the PA system, "Go home! Thanks for coming, go home."

A couple of days later, November 26th, Prince was at Glam Slam. Passes were given out for another private party at Paisley Park for early Saturday morning (November 27th). A small stage was set up in one of the rooms at Paisley Park. After a couple of hours, Prince and the band played "Rockhard In A Funky Place" and "I Got The Ride." This lasted for about 20 minutes, until Prince's bodyguards announced that Prince "didn't want an audience tonight."

Another party was held at Paisley Park on December 29th. A CD that contained "The Most Beautiful Girl In The World" and another new track, simply entitled "Now," was played for the guests. The latter is described as a "long, upbeat dance track" that contains many references to Prince taking control of what he wants to do (for example, "I'm gonna do what I want to - NOW").

On December 30th, Prince flew to Los Angeles. The next day (New Year's Eve), he flew to Las Vegas to see, with many other celebrities, Barbra Streisand perform her first concert in 22 years. He then flew back to Los Angeles, where he stayed for two weeks, working on videos.

■ The Hits single releases... "Peach" (to pop) and "Nothing Compares 2 U" (to R&B), as a double A-side, was released as a U.S. single on November 18th. The previous single, "Pink Cashmere" b/w "Soft And Wet" peaked at #50 (pop) and on the R&B chart at #14.

In England, the second CD-single release was "Controversy." Released the first week of December it peaked at #5. Like "Peach" it was released as one CD in a slip-case and another in a double digi-pak so the two discs can be stored together. The first CD (in the digi-pak): "Controversy" / "The Future" [Remix] / "Glam Slam" / "D.M.S.R." The second CD: "Controversy" / "Anotherloverholenyohead" / "Paisley Park" / "New Power Generation" [pt.II].

In Europe, "Pink Cashmere" was the second CD-single release, with the tracks "Pink Cashmere [Vocal Version]", "Pink Cashmere [Guitar Version]", "Paisley Park," and "Glam Slam."

■ Billboards in Minneapolis... Prince saw The Joffrey Ballet's *Billboards* performance on October 19th during its first night in Minneapolis. At intermission, it was announced that Prince was in attendance and the audience gave him a standing ovation. Prince was reportedly so impressed with the ballet that he invited the entire cast back to Paisley Park for a post-performance party.

Billboards will be released by Warner Bros. on both laserdisc and video cassette in the US on January 18th. No word yet if a European release will be forthcoming.

■ Tevin Campbell... Prince wrote four songs as Paisley Park for Tevin Campbell's second album, *I'm Ready*, "The Halls Of Desire," "Uncle Sam," "Paris 1798430," and "Shhh." We are compiling a year-by-year listing of all songs Prince has written for other artists. It will hopefully be included in *UPTOWN* #13.

■ Kate Bush... Prince is credited for arrangement of and keyboards, guitar, bass and vocals on "Why Should I Love You?", a song on Kate Bush's recently released album, *The Red Shoes*.

■ N.P.G. store in L.A... An N.P.G. satellite store is being planned for Los Angeles, somewhere on Melrose Avenue, to open during this summer.

W E L C O M E 2 T H E D A W N



T H E A C T I I T O U R R E P O R T

Only three months after completing the *Act I* tour in America, Prince was back in action with a drastically revised show – the European *Act II* tour.

On July 26th 1993, Prince unveiled his European *Act II* show to an excited and eager crowd at Birmingham's National Indoor Arena. According to the pre-tour hype and press reports, this was the last chance fans would have to see Prince perform songs he had recorded as "Prince." With the announcement of his retirement and name change, Prince had decided to treat his fans to some of his most popular songs from the past. To this end, Paisley Park had contacted the *Controversy* fan club and had them run a poll to find the most popular Prince tunes that people would like to hear on the tour.

In concerts, Prince talked about how times change and how we all change with them. Before appearing on stage, he usually preceded "Sexy MF" with the words, "Ashes to ashes, dust to dust, I hate to do this, but for you I must." Many other remarks made by Prince throughout the tour also suggested that he really wanted to consign the luggage of his past to the locker of history and move on.

Instead of continuing the *Act I* tour, with its lavish presentation of the symbol album's storyline, Prince opted for a new show, and the *Act II* show saw him return once again to a back to basics formula, focusing more on his music than on the elaborate theatrics of previous tours. The six-week tour was seen by almost 750,000 people. It was comprised of 27 concerts in 22 cities (12 countries). In addition, Prince played no less than nine aftershows and made one radio appearance.

Notable absentees from the band were The Game Boyz and gone with them were the rap contents of the show, which had received so much criticism on the *Diamonds And Pearls* and *Act I* tours. Once again, Prince gave over portions of the show to band members. Most prominent on this tour was Mayte, who provided a perfect erotic foil for Prince, who featured her in a number of set-piece interpretations of songs, much like Cat on the 1987-88 tours. Levi Seacer Jr. and sax player Kathy Jensen were also spotlighted performing instrumental solos.

NEW SONGS

The main set emphasized songs rather than jams, and included some extraordinary tunes, "The Beautiful Ones" (voted the most popular song in *Controversy's* poll), "Raspberry Beret," and the two B-sides, "She's Always In My Hair" and "Inesistible Bitch" (complete with samples of Wendy's and Lisa's backing vocals).

The show also included many songs representing Prince's more serious and introspective side, which we had "requested" in earlier *UPTOWN* tour reports. Songs such as "Sign O' The Times," "The Cross," and "Sometimes It Snows In April" show that there is much more to Prince than partying and sex, and they were amongst the most well-received songs in the show. Less impressive was the frustrating instrumental medley (with Prince off stage), featuring intros and snippets from "Thunder," "When Doves Cry," "Nothing Compares 2 U," "And God Created Woman," and "Diamonds And Pearls."

A lot of new songs were previewed during aftershows and the regular concerts of the tour. Two songs from Mavis Staples' second Paisley Park album were played during most of the aftershows, "The Undertaker" and "House In Order." "2gether," from The New Power Generation's "solo" album were played on a couple of occasions, while "Johnny" was the usual closing number.

Five songs featured in the *Glam Slam* *Ulysses* production were also played on the tour, "Pope," "Race," "Endorphinemachine," "Come," and "Dark." Prince also played "Peach," which still had not been released when the tour ended.

TALKATIVE

Prince was unusually outspoken during some of the concerts (usually the ones with an English-speaking crowd), entering into long statements

about his recent name change, Warner Brothers, and racial discrimination (often reciting lines from "Race"). Evidently, Prince had taken the *Act II* tour as an opportunity to air his frustration with Warner Brothers. He complained that the record company had tried to slow down his musical output, "Some people say I make too much music... Some people say you can't keep up. But I'm under the impression that I make just enough music." He also hinted that he would not be making any more albums for Warners, for example saying that "I'm not going to give my music to the record company. I'm going to give it directly to you."

Regarding his name change, Prince said during many *Act II* concerts that you don't need a name when you're with friends, "If you're always with me, you don't have to call me anything." He openly denied that his name is Victor, or any other name anyone might have suggested. He said repeatedly that "my name is not Victor, but with you on my side I will be victorious."

The concerts often ended with Prince saying "this is my name" as the symbol lighted up. Instead of the usual "may you live to see the dawn" phrase which Prince has used in the past, he often said "welcome to the dawn" when playing new music during many *Act II* concerts, suggesting some kind of rebirth.

CRITICISM

Although most major rock acts these days have sponsors for their tours, many were taken aback by the extent of Coca Cola's involvement in Prince's tour. Having their logo on the tickets and in advertising is one thing, but recording jingles for them and screening commercials before and during the concerts is highly questionable and shows that Prince isn't only in it for "artistic" reasons.

Another criticism concerned the aftershows. Many people felt Prince was holding back during many regular concerts, reserving energy for these "elitist" appearances, which is a strategy that won't benefit him in the long run. The fans that are lucky enough to get into the aftershows might be ecstatic and become hard-core followers, but Prince is neglecting the "average" concert-goers that probably make up 90 per cent of the crowds; if they feel Prince isn't doing his best, they are not likely to come back the next time around.

Prince's reputation as a truly brilliant performer was established in Europe with the awesome 1986, 1987, and 1988 tours. Even if he hadn't released any albums, it is likely that the crowds would have increased each year just by word of mouth of his incredible stage performances. But by now narrowly focusing on his most fanatic followers, Prince is risking a lot.

Prince's *Act II* tour was his sixth European tour in seven years. During this time he has only done two full-scale American tours. Although it is obvious that Prince's popularity is bigger in Europe than in the States, the *Act II* tour showed that he is losing territory. This was particularly evident in Scandinavia and France, where he played to much smaller crowds than in previous years. He also seems to have lost part of his audience in England and Holland, where he has had his most loyal following in recent years. As much as we all like to see Prince in concert, it cannot be denied that he is losing popularity in Europe due to over exposure.

Despite Prince's derogatory remarks about the press during some concerts, the shows were highly praised by the European press. Paul Moody of *New Musical Express* used a well-known line from one of Prince's classic hits to express his view, "The place erupts, the sky turns purple and, well, there are people running everywhere." Jim Arundel for *Melody Maker* seemed equally happy but wanted more, "Brilliant! But is that all there is? We were funky, we were fooled, we were forced to respond, but will what his name ever truly make us feel fulfilled?" Piers Morgan of *The Sun* said quite simply that "the show was first class entertainment from the moment it opened."

But there were also negative reviews. Neil Western, *The Birmingham Post's* rock correspondent felt Prince "was more staid than ever before and a lot more tame," while *The Times'* Adrian Deevoy suspected that a "lengthy reacquaintance with the Paisley Park drawing board is imminent." James Delingpole of *Sunday Telegraph* wasn't too impressed by the new songs Prince previewed, "Where once he could write perfect pop songs, he now contents himself by churning out a noisome mix of funk, free-form jazz and that bland crooning normally associated with Manhattan Transfer." *The Observer's* critic was of a similar opinion, "The handful of new songs follows an old pattern, some heavy metal, some funk and a lot of innuendo."



THE CONCERTS

REGULAR CONCERTS

July:
26 Birmingham (England), National Indoor Arena (12,000)
27 Birmingham (England), National Indoor Arena (12,000)
29 Edinburgh (Scotland), Meadowbank Stadium* (23,000)
31 London (England), Wembley Stadium* (72,000)
August:
1 Sheffield (England), Arena (8,000)
2 Sheffield (England), Arena (9,000)
5 Stockholm (Sweden), Globe Arena (8,000)
6 Gothenburg (Sweden), Scandinavium (4,500)
7 Oslo (Norway), Spektrum (9,000)
9 Den Bosch (Holland), Brabanthallen (14,000)
10 Den Bosch (Holland), Brabanthallen (14,000)
13 Cadiz (Spain), Estadio Ramón de Carranza* (25,000)
15 Lisbon (Portugal), Estadio de Alvalade* (43,000)
17 Santiago de Compostela (Spain), Auditorio Monte de Gozo* (30,000)
19 Gijón (Spain), Hipódromo de las Mestas* (20,000)
21 Madrid (Spain), Plaza de Toros de las Ventas* (18,000)
22 Barcelona (Spain), Palau Sant Jordi (23,800)
25 Vienna (Austria), Donauinsel* (18,000)
27 Munich (Germany), Flughafen Riem* (65,000)
28 Wegberg (Germany), Flugplatz Wildenrath* (80,000)
29 Zurich (Switzerland), Stadion Hardturm* (31,000)
31 Paris (France), Palais Omnisport de Bercy (16,000)
September:
1 Paris (France), Palais Omnisport de Bercy (16,000)
3 Luneburg (Germany), Flugplatz* (70,000)
4 Ghent (Belgium), Flanders Expo (11,000)
5 Mainz (Germany), Flughafen Finthen* (80,000)
7 London (England), Wembley Arena (12,000)

Asterisked concerts are open-air. The attendance figures for the four German concerts (part of the "Rock Over Germany" festival) refer to the estimated crowds that attended Prince's concerts.

AFTERSHOWS AND UNANNOUNCED APPEARANCES

August:
1 London (England), Forum (500)
7 Gothenburg (Sweden), Park Lane (500)
23 Barcelona (Spain), Estandar (200)
26 Vienna (Austria), Technisches Museum (500)
28 Munich (Germany), Terminal 2 (200)
30 Zurich (Switzerland), Kaufleuten (1,200)
September:
1 Paris (France), Rex Club (400)
5 Brussels (Belgium), The Mirano (900)
7 London (England), BBC Broadcasting House (250)
8 London (England), Bagley's Warehouse (3,000)

All are a.m. performances except the BBC broadcast performance.

PREVIEWS

June:
18 Minneapolis (Minnesota), Paisley Park (100)
July:
1 Minneapolis (Minnesota), Paisley Park (30)
9 Minneapolis (Minnesota), Paisley Park (100)
11 Minneapolis (Minnesota), Paisley Park (100)
12 Minneapolis (Minnesota), Paisley Park (400)

All are a.m. performances except July 12th.

THE ACT II SHOW

■ **The line-up...** Mayte (dancer), Tommy Barbarella (keyboards), Morris Hayes (keyboards), Michael Bland (drums), Levi Seacer Jr. (guitar), Sonny Thompson (bass), Mike Nelson (trombone), Kathy Jensen (barytone sax), Dave Jensen (trumpet), Steve Strand (trumpet), Brian Gallagher (tenor sax), and Prince (whatever).

■ **The stage...** The stage looked very much like the Act I tour set-up, with Michael B, Sonny T and Morris Hayes on the left hand side of a centre-stage riser, whilst Levi Seacer Jr. and Tommy Barbarella were on the right. The stage riser was the usual home to the horn section. Prince's blue piano was used again and was positioned on the front left hand side of the stage. It was moved to the centre of the stage for the piano sit-down segment.

A couple of new features were introduced. The first was a set of curtains which were draped around the stage and decorated like futuristic buildings, recreating the symbol album sleeve. The second was a huge neon ball which was positioned high above the mixing desk. Inside this ball would revolve a neon Prince symbol along with the Coca Cola logo.

Carried over from previous shows were the giant symbol as well as the star background drapes, both originally used on the *Diamonds And Pearls* tour.

■ **The show...** When the curtain fell from the ceiling, revealing the band on stage, a seat with an extravagantly dressed figure rose up from the floor near the soundboard, positioned in the middle of the audience. The figure brandished a cane and wore Prince's trademark cap with chains, hiding the face. The seat climbed to the rafters of the venue and began gliding toward the stage as the band kicked off the show with "My Name Is Prince." After being lowered to the stage, the figure removed its coat, revealing a pink brassiere underneath. The audience was dumbfounded, not knowing whether this was Prince in drag or someone else, so perfectly did the figure mimic Prince's actions. Not until the very end of the song when she took off the cap and shook out her hair could the audience tell that it hadn't been Prince but Mayte, mouthing the words to the song.

Meanwhile, Prince himself calmly sashayed into the spotlight, usually preceding "Sexy MF" with the words, "Ashes to ashes, dust to dust, I hate to do this, but for you I must." "Sexy MF" went into "Love 2 The 9's" before returning to "Sexy MF." The stage bathed in blue for an emotional rendition of "The Beautiful Ones," which benefited from a subdued horn arrangement. Much like in the previous 1992-93 shows, Prince used this third song to slow things down after the visually stunning and frantic opening.

Next came a segment which remained more or less intact from the Act I show, "Let's Go Crazy," "Kiss," "Irresistible Bitch," and "She's Always In My Hair." Predictably, Mayte acted out the role of "bitch" in "Irresistible Bitch" and attended to

Prince's hair in "She's Always In My Hair." For the next number, an upbeat "Raspberry Beret," Mayte donned a red beret. In contrast, the calm, introspective "Sometimes It Snows In April" was played solo by Prince accompanying himself on the guitar.

A trio of songs marked an intense emotional high-point of the set, "The Cross," "Sign O' The Times," and "Purple Rain." With Prince off stage, the band then launched into an instrumental medley containing bits and pieces from "Thunder" (with pre-recorded vocals), "When Doves Cry," a jazzy "Nothing Compares 2 U," "And God Created Woman," and "Diamonds And Pearls." Prince returned to the stage for a piano sit-down, usually centred around "Little Red Corvette" before the whole band joined him for "Strollin'."

"Scandalous" received an intense treatment, with Prince giving it all vocally and often doing his "Am I qualified?" routine. Sounding fresh after being left out of the set for many years, "Girls And Boys" was a showstopper with a lot of audience participation. Preceded by a brief part of the intro to "Around The World In A Day," Mayte's sword dance was accompanied by the same Oriental-flavoured instrumental music that was played on the Act I tour. Prince appeared with an acoustic guitar and closed the main set with a rousing rendition of "7."

Returning to the stage after a brief pause, Prince kicked off a breakneck funk jam with "I 999," which merged with "Baby, I'm A Star," before going into "America." A second encore (not always played) focused on new material.

■ **The set...** The main set (up until "7") was more or less the same throughout the tour. "Bambi" replaced "Raspberry Beret" once, in Den Bosch, August 10th, while "Sometimes It Snows In April" was left out six times towards the end of the tour.

The instrumental segment that preceded Prince's piano sit-down evolved during the first few shows. The first concert included only "Diamonds And Pearls," while the second concert saw the addition of "And God Created Woman." Finally, "Thunder," "When Doves Cry" and "Nothing Compares 2 U" were premiered during the fourth concert, Wembley Stadium, July 31st.

After being introduced during the second Birmingham concert, "Little Red Corvette" was played at all concerts, but the other contents of the piano segment varied a lot. "Venus De Milo" and "With You" (both as instrumentals), as well as "Condition Of The Heart" were first played during the first Sheffield concert, while instrumental portions from "Under The Cherry Moon" and "The Arms Of Orion" were introduced during the second Sheffield concert. "Blue Light" was also played as part of the piano medley on a couple of occasions (Sheffield, August 2nd, and Den Bosch, August 10th). A full-band version of "Delirious," similar to the *Diamonds And Pearls* tour rendition, was premiered during the second Den Bosch concert. The August 19th Gijón concert featured per-

THE SET LIST

	July										August										September							
	26	27	29	31	1	2	5	6	7	9	10	13	15	17	19	21	22	25	27	28	29	31	1	3	4	5	7	
My Name Is Prince	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	
Sey MF - Love 2 The 9's	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
The Beautiful Ones	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
Let's Go Crazy	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
Kiss	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	
Irresistible Bitch	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	
She's Always In My Hair	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	
Raspberry Barret	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	
Bambi											8																	
Sometimes It Snows In April	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9			9	9	9	9					
The Cross	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	9	9	10	10	10	10	9	9	9	9	
Sign O' The Times	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	10	10	11	11	11	11	10	10	10	10	
Purple Rain	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	11	11	12	12	12	12	11	11	11	11	
Thunder					13	13	13	13	13	13	13	13	13	13	13	13	13	12	12	13	13	13	12	12	12	12	12	
When Doves Cry					14	14	14	14	14	14	14	14	14	14	14	14	14	13	13	14	14	14	14	13	13	13	13	
Nothing Compares 2 U					15	15	15	15	15	15	15	15	15	15	15	15	15	14	14	15	15	15	15	14	14	14	14	
And God Created Woman			13	13	16	16	16	16	16	16	16	16	16	16	16	16	16	15	15	16	16	16	16	15	15	15	15	
Diamonds And Pearls	13	14	14	17	17	17	17	17	17	17	17	17	17	17	17	17	17	16	16	17	17	17	17	16	16	16	16	
Under The Cherry Moon [Instr.]						18		18			19									19								
Venus De Milo [Instrumental]						19	23					18			19	20	20	17			18	20	20	18	17	18	17	
The Arms Of Orion [Instrumental]						19		19							18								21					
With You [Instrumental]						18	22	20						18								19	24		20			
Condition Of The Heart					20												19	18					19				19	
I Love U In Me																						18	18	17	18	17	18	
Sweet Baby																									19			
Somewhere Over The Rainbow [Instr.]																							23					
Strange Relationship																21												
Anna Stesia [Instrumental]																22												
Dark												21																
Delirious												21															20	
Blue Light						21						20												22				
Little Red Corvette		15	15	18	21	20	18	21	18	18	22	18	18	20	24	18	18	19	17	18	19	21	25	19	21	19	21	
Scroolin'	14	16	16	19	22	24	19	22	19	19	23	19	19	21	25	19	21	20	18	21	20	22	26	20	22	20	22	
Scandalous	15	17	17	20	23	25	20	23	20	20	24	20	20	22	26	20	22	21	19	22	21	23	27	21	23	21	23	
Girls And Boys	16	18	18	21	24	26	21	24	21	21	25	21	21	23	27	21	23	22	20	23	22	24	28	22	24	22	24	
Oriental Instrumental	17	19	19	22	25	27	22	25	22	22	26	22	22	24	28	22	24	23	21	24	23	25	29	23	25	23	25	
7	18	20	20	23	26	28	23	26	23	23	27	23	23	25	29	23	25	24	22	25	24	26	30	24	26	24	26	
1999	19	21	21	24	27	29	24	27	24	24		25	24	26	30	24	26	25	23	26	25	27		25	28	25	28	
Baby, I'm A Star	20	22	22	25	28	30	25	28	25	25		26	25	27	31	25	27	26	24	27	26	28		26	29	26	29	
America	21	23	23	26	29	31	26	29	26	26		27	26	28	32	26	28	27	25	28	27	29		27	30	27	30	
D.M.S.R.									27	27		28	27	29	33	27	29	28	26	29	28	30		28	31	28	31	
Get Satisfied					30					28											28	30						
Pope																						29						
Gett Off																	29	27						30	27			
Call The Law																								29	32			
The Sacrifice Of Victor																											27	
Come	22		24	27							28													31				
Dark		24																										
Endorphinemachine	23		25	28							29													32				
House In Order			25																									
2gether	24																							34				
Race		26																										
Peach	25										30	29													33	31	29	32
Johnny	26	27	26	29			27		28	29	31			30		28	30	30	29			31		35				
	Birmingham	Edin-burgh	Lon-don	Sheffield	Stockholm & Copenhagen	Oslo	Den Bosch	Cadiz	Lis-bon	San-tia-go	Gien	Med-rid	Berlin	Vienna	Munich & Hamburg	Zurich	Paris	Lon-don	Ghent	Paris	Lon-don							

performances of "Strange Relationship" (full band backing), "Anna Stesia" (the opening chords only), and a solo interpretation of "Dark" by Prince at the piano. "I Love U In Me" was introduced in Paris, August 31 st, while the second Paris show included the only performance of (some snatches from) Judy Garland's evergreen "Somewhere Over The Rainbow." The September 4th Ghent concert included the only performance of "Sweet Baby."

The last concert of the tour, in London, Septem-

ber 7th, was the only time "The Sacrifice Of Victor" was played.

The medley of "1999," "Baby, I'm A Star," and "America" grew during the tour. A few verses from "D.M.S.R." were added for the first time in Oslo, August 7th, while a part of "Gett Off" (fast section) was first played in Vienna, August 25th. The August 29th Zurich concert featured "Pope" for the first time. Similarly, "Call The Law" was also played before the "1999" medley once, in Cadiz, August 13th.

In addition, a chant from George Clinton's "Get Satisfied" was added on occasion.

"Johnny" was usually played as a closing number, occasionally being replaced by "Peach." The first four concerts and the second shows in Den Bosch (August 10th) and Paris (September 1st) also included an encore with new material. For this encore, Prince picked from six songs, "Come," "Dark," "Endorphinmachine," "House In Order," "2gether," and "Race."



The Act II booklet [above] was hard to find. For some reason, the Act I booklet [below] was much more prevalent which annoyed many fans.



18 JUNE: MINNEAPOLIS (MINNESOTA), PAISLEY PARK

The first of several "warm-up" gigs at Paisley Park took place in the early hours of June 18th. Prince and several security guards had walked into Glam Slam at closing time and passed out invitations to the performance at closing time. Prince is said to have played for close to three hours, playing most of the songs that would be performed in regular concerts and aftershows in Europe. One of the covers was The Rolling Stones' "Honky Tonk Women."

After the surprise of Thursday night/Friday morning, fans were haunting Glam Slam to see if lightning would strike twice, and in a manner of speaking it did, for on Saturday night, June 19th, invitations went out again. The invitations were black cards with the symbol in gold and read "Courtyard Jam 1:30 a.m. Paisley Park."

It turned out that this was to be a New Power Generation-only performance, but Prince was there, working the soundboard. The N.P.G. did an hour-long set comprised of tunes from their *Goldnigga* album. The Game Boyz were joined by Magoo, who danced on stage throughout the performance.

The N.P.G. were scheduled to play some concerts in the States following this appearance, including a concert at Bogart's in Cincinnati. Tickets for the Bogart's show had already gone on sale when it was cancelled, without explanation.

A rumoured appearance at Paisley Park by Prince on June 26th/27th has not been possible to verify.

1 JULY: MINNEAPOLIS (MINNESOTA), PAISLEY PARK

On June 30th, Prince was supposed to receive some kind of St. Paul Humanitarian Award. He was all set to attend, but about an hour before it was to start, he let them know he wasn't coming. Instead, at 2 a.m., on July 1st, Prince did another impromptu set at Paisley Park. There were only an estimated 30 people in the audience.

This time Prince played blues/hard rock-oriented material accompanied only by Michael Bland and Sonny Thompson. Some of the material was brand-new, as Prince read the lyrics from his purple note book. Quite likely, they did numbers like "I Got The Ride," "Magoo," and covers like "Honky Tonk Women," and "Jailhouse Rock."

9 JULY: MINNEAPOLIS (MINNESOTA), PAISLEY PARK

Another performance at Paisley Park with an invited audience of 100 guests. Nothing much is known about this gig, but it was the first time "Girls And Boys" and "Sign O' The Times" were included in the set.

11 JULY: MINNEAPOLIS (MINNESOTA), PAISLEY PARK

Once again, 100 more guests were invited to Paisley Park for another gig. Damon, Kirk, Tony M. and Magoo had showed up at Glam Slam at about 12:45 a.m. with 100 passes. The DJ announced that there would be a "special surprise show" at Paisley Park for those who got there by 1:30 a.m.

The show began at 2:45 a.m. with a set by The N.P.G. which included "Johnny," "Goldnigga," "Black MF In The House," "Guess Who's Knockin'," and "2gether." After about 45 minutes, Tony M. said, "Thank you, good night," and many thought it was all over. But after 10 minutes or so, they were back with Prince on guitar and they opened with "Call The Law." Prince then proceeded to give his own concert, which started with "Sexy MF"/"Love 2 The 9's" instead of "My Name Is Prince," probably to avoid giving away the spectacular and surprising launch of the *Act II* show. The rest of the concert contained a large portion of the regular *Act II* set, as well as new numbers such as "Space," "Endorphinemachine," and "Come."

Prince was in a good mood although he seemed a little uncomfortable with the audience, "This is embarrassing to have you just watch. You gotta dance!" The hour-long concert ended some time around 4:50 a.m. "We know 180 songs but we can't stay up long enough to play them all." He also told the audience, "We do this every night, so come on back!" Being a man of his words, Prince did it again the next day.

12 JULY: MINNEAPOLIS (MINNESOTA), PAISLEY PARK

Let's Go Crazy / Kiss / Inesistible Bitch / She's Always In My Hair / Raspberry Beret / The Cross / Sign O' The Times / Purple Rain / Call The Law / House In Order / Diamonds And Pearls / Strollin' / Scandalous / Girls And Boys / Peach / Come / Endorphinemachine.

The final Paisley Park preview gig was a benefit concert for KMOJ, a black-owned radio station in North Minneapolis, where Prince grew up. Tickets were \$100 apiece and only available for purchase at Dayton's. Only 300 tickets were printed, but approximately 100 other people, including many from the press, were on hand as invited guests.

On Monday night, two lines formed at Paisley Park, one for ticketholders and one for VIPs, all standing out in the heat for quite a while waiting to be let in while Prince did a soundcheck. Among those patiently waiting in the ticketholders' line were Prince's mother Mattie and sister Tyka, who were eventually recognized by security and ushered in. When the doors finally opened at 7:15 p.m., the audience was seated on folding chairs in one of Paisley Park's rehearsal studios. There was a table set aside for Prince's guests, video director Rebecca Blake, Nona Gaye and Mayte. Music, mostly from Mavis Staples' *Time Waits For No One*, was played over the speakers and then at 8:05 p.m. the show began, leading off with The Steeles, who did a 20-minute set that included the songs "Big God," "Heart In My Hand," and Prince's "Well Done," from their new album, *Heaven Help Us All*. Then Jevetta Steele sang a couple of songs solo.

At 8:20 p.m., The N.P.G. came out for their solo set. They performed "Guess Who's Knockin'," "Deuce And A Quarter," "2gether," and "Johnny," which had Kirk bringing up girls from the audience. They ended with "Goldnigga." Much of the time the opening performances were going on, Prince could be seen lurking behind his guests' table, playing with Mayte's legs and having a great time.

At 8:50 p.m., there was an announcement made softly over the speakers, "Ladies and gentlemen, Prince asks that you remain seated." The organ intro to "Let's Go Crazy" seemed to draw out forever before the words "Dearly beloved..." rang out. Prince came out dressed in vertical stripes from neck to toe, carrying a black cane. The audience was actually forced to remain seated throughout "Let's Go Crazy," but when Prince started "Kiss," he waved them all up. The set continued with "Inesistible Bitch," "She's Always In My Hair," "Raspberry Beret," "The Cross," "Sign O' The Times," and "Purple Rain."

After a short pause, Prince returned for a long, funky jam of "Call The Law" with saxophonist Eric Leeds joining the horn section, which led many to believe that Eric was going to join Prince's band for the European tour. Prince then brought out The Steeles who joined him on "House In Order." After a 15-minute intermission, Prince continued with "Diamonds And Pearls," "Strollin'," "Scandalous," and "Girls And Boys," which had Eric playing an extended sax solo.

After another 15-minute pause, Prince was back on stage for an encore. "Ya want to stay here all night? I only got one bed and no cable." The audience was perfectly willing to share that one bed with Prince, who added, "Ya wanna hear a new song? Yeah, like you got a choice!" Prince did "Peach," with Eric again jamming long and hard on the sax, before concluding with the thrillingly aggressive "Come" and "Endorphinemachine." The band kept right on playing as Prince shook his head as if to say, "This is just too much for me," before he threw his guitar to the floor and left the stage.

26 JULY: BIRMINGHAM (ENGLAND), NATIONAL INDOOR ARENA

Prince's entourage flew to England on July 22nd. Two rehearsals were conducted at the National Indoor Arena on July 25th, one in the afternoon (2:30 p.m. to 8:50 p.m., with breaks) and the other around midnight (11:30 p.m. to 1 a.m.). Some 20 fans had gathered to listen to the sessions. Each rehearsal featured the main part of the set and work on new material, including "Interactive," "Come," "Endorphinemachine," and "2gether." They also rehearsed the blues number, "I Got The Ride," that was later included during some after-shows. "Johnny" was extended to a long jam, which at one point included the refrain from Sly and the Family Stone's "I Want To Take You Higher."

During a break, when rehearsing "Interactive," the band started playing "The Bonanza Theme." Prince told them to stop, but as they continued he joined them. First he did the song "correctly," but then he started jamming on the tune. During the next stop, Prince asked the band, "Shall we learn the Coca Cola theme song?" They immediately started playing it, but this time Prince stopped them with a "No!"

Interestingly, the rehearsal sessions show that "Sometimes It Snows In April" had not been rehearsed to be a part of the set. Prince rehearsed the song himself, playing it solo on his guitar. When the main set was played for the second time, the band went from "Raspberry Beret" to "The Cross," but suddenly Prince changed his mind and decided to include "Sometimes It Snows In April," before continuing with "The Cross."

A 90-minute soundcheck was also performed July 26th (4 to 5:30 p.m.). It included work on "2gether," "Interactive," "Come," "Endorphinemachine," and an extended raunchy instrumental part of "Peach."

The opening night was great, although Prince appeared a little reserved and serious at first, as might have been expected. But within the first 20 minutes, when he saw the ecstatic reaction of the crowd, big smiles began to appear on his face. However, the concert was marred by sound problems. Prince's vocals were inaudible for the first half hour of the show.

Throughout, Prince was very talkative. "This is a funeral of sorts," he said as he began a lengthy "Purple Rain." "We can't sing this song any more." He made many references to the name change, explaining that his name wasn't "Victor" despite press reports stating so. During "1999," he asked "what's my name?" When some fans shouted "Victor," Prince imitated the sound of a wrong answer "buzzer" from a game show, saying, "Thank you for playing this game."

"Heard any good rumours lately," Prince asked when returning to the stage for a second encore after a 10-minute break. After reciting some lines from "What's My Name," he said, "It's not Victor, although with you by my side I am victorious. Are you with me?" "Some people say I make too much music. Some people say that you can't keep up. But I'm under the impression that I make just enough music, but nobody, I said nobody can keep it up like you." Before crunching into "Come," the first of several new songs in a 30-minute encore, Prince asked one more time, "Are you with me? Too much music, hahahaha! How can you stop the music when the voice says... come!"

After "Come" came "Endorphinemachine." Then Prince turned to Levi and spoke to him, referring to a promise he had made to Tony M., "Levi, help me! Brother, brother, what are we if we're not together? I know what I promised Tony. I know, but I got to do this shit anyway. Birmingham, this is the new single by The N.P.G. We're still together, so you gotta be together. The exodus has begun, come, come." Prince then sang "2gether." Towards the end of the song, Prince once again started talking to the crowd and included some lines from "Race," "We ain't nothing if we ain't together y'all. If you believe it, somebody say 'Amen!' Say 'Amen!' Race." He then screamed his guitar into action and launched into "Peach," after which the band once again left the stage.

After five minutes, Mayte came back on stage, asking the crowd if they wanted some more. Levi and Sonny joined her. "What's up? I can't hear you. You're supposed to go home." Prince emerged, lollipop in his mouth, saying with a mischievous glint in his eye, "Don't you know you're gonna get me in trouble. You see I like it just like this, just like this. All that other stuff, I had to retire from that. I like it just like this, see. They say 'what do we call you now?' So I tell you like I tell them, if you're always with me you don't have to call me." Then in his "Morris Day" voice, he turned to Mayte and said, "See, I told you we'd have fun, but you'll never trust nobody, see.

Why don't you just sit down like real quick while I do something with the band? Sit down, licking on my tootsie pop." He threw the lollipop into the crowd before starting up "Johnny."

There was an hour-long autograph session at HMV earlier in the day (July 26th) with N.P.G. members. The new Mavis Staples album was played over the PA before the concert.

27 JULY: BIRMINGHAM (ENGLAND), NATIONAL INDOOR ARENA

Prince was very happy this night and the show went down tremendously, easily the best of the British/Scottish dates. A local newspaper had suggested in their review of the first Birmingham concert that Prince was less energetic than in previous years. Prince commented, "Newspapers, they always got something to say, don't they?" and proceeded to nearly blow the roof off the arena with a terrifically fast and energetic show. People were singing along to every song, and several times, Prince stopped just to listen to the crowd.

The concert saw the introduction of "Little Red Corvette" and the instrumental version of "And God Created Woman" (played before "Diamonds And Pearls"). It was also the first time Prince did his "ashes to ashes, dust to dust..." speech at the beginning of the "Sexy MF"/"Love 2 The 9's" medley. The first encore of new material was completely different from the night before and included "Dark," "House In Order," "Race," and "Johnny."

"Purple Rain" was particularly long and moving, and Prince had tears in his eyes. Over the intro, Prince thanked the audience for "coming out to see us tonight. We've done this so many times, but I want you to know we have a good time doing it. But time must move on. Can you dig it? Time must move on..." "Girls And Boys" was terrific, with the whole house attempting the "arm dance" from the video clip. The "1999" medley was very long with extended jams and a terrific energy level. Throughout the show, Prince was warm, funny and even more communicative than during the previous show. He talked constantly about his name change, and seemed at pains that everybody should understand why he is no longer using the name Prince. He said he didn't have a name for the symbol and gave the impression that it was basically unimportant.

Prince kicked off the first encore section with new material by quoting from "Come" and talking about how "people say I make too much music. People say you can't keep up. I'm under the impression nobody can keep up like you." He also said, "From now on I don't give the music to somebody else and they give it to you. I wanna give it to you myself. Now wait a minute! That's why I had to retire, that's what it's all about. From now on if I've got something new, I'll come to your house and play. The exodus has begun." "The New Power Generation is in effect. Welcome to the dawn. Oh yeah! Quz without you I'd just be... in the dark." Prince cued into "Dark," "This is a new song. It's about the feelings you get when you're left alone. If you ain't got nobody..."

Prince's spoken intro to "House In Order" commented on the time limit that the National Indoor Arena management supposedly had imposed over him. "This is how I like it, just like this. Just a little personal party, you know what I'm saying! They gonna have to come and get us y'all. Curfew ain't gonna get me. I'm gonna take mighty long tonight, Levi!" He then repeated the "What's My Name" and "Race" lines, before continuing, "Can I get a bass in here? You remember when you had to stay after school? Write on the board 100 times 'I must not go past the curfew or I will be fined.' Well, I'm taking the fine tonight, you know what I'm saying. That little brother Prince kicks mighty hard, he's kicking kinda hard, but I think we gonna have to kick a little bit harder."

"Race" climaxed with Prince reciting some words concerning racism. He said he didn't write them, but they were written many years ago and that it was important someone wrote such words, otherwise how would we understand history, "If you've never heard about the evils of those before us, committed, then how my dear? Tell me how my dear? Tell me how, now how would we know." He made a loud, booming and screeching noise on his guitar and commented, "That's how!" When he tried again there was no sound. The crowd was going wild, realizing that the guitar must have blown. Humming to himself whilst waiting for the technicians to repair it, he asked for the house lights to be turned on, inviting members of the audience up on stage. Mayte





brought five girls and one boy on stage to dance a bit during "Johnny," which closed the concert.

At around 3 p.m. before the concert, The N.P.G. members arrived at the arena for a soundcheck. They started jamming on "The Cross" and "Raspberry Beret" with Levi and Mayte singing lead vocals. At 3:20 p.m., Prince entered the stage and started a rehearsal session, which lasted more than 3 hours and included work on "And God Created Woman," "Diamonds And Pearls," "Little Red Corvette," "The Arms Of Orion," "Strollin'," "She's Always In My Hair," and "2gether." Before playing "House In Order," Prince went off the stage and started directing the band from a seat in the auditorium. Levi took over lead vocals for the song, and then led the band through "Race," "Dark," "Kiss," and "My Name Is Prince," to which Levi made up some new lyrics, for example singing "My name is Sophie."

Around midnight, Tommy Barbarella and Morris Hayes showed up at Ronnie Scott's in Birmingham. They left the club after a few drinks. No other post-concert activities were noted.

29 JULY: EDINBURGH (SCOTLAND), MEADOWBANK STADIUM

The first outdoor concert of the tour was excellent even though nothing really unusual happened or anything new was added. Inflatable

castle turrets were added to the sides of the stage to add to the Oriental decor. The concert was not sold out. 23,000 tickets had been sold to the arena which could hold over 26,000 people.

The audience was very appreciative of the show and Prince was in a good mood. The only downer of the concert was the organization of the people queuing for the concert, many of whom were badly crushed. The supporting acts were The Time Frequency and 4 Non-Blondes.

The set was the same as the second Birmingham concert apart from the encore section with new material, which this time featured "Come," "Endorphinemachine," and with "Johnny" in a second encore.

During "America," on each side of the stage, US flags were displayed in

fireworks, and rockets were shot into the air. This was repeated during other outdoor shows. After the "1999" jam, Prince threw his metallic blue Cloud guitar up into the air and allowed it to smash to the ground, an action which he continued in subsequent shows.

The soundcheck included "Raspberry Beret," "House In Order," and a few other songs. Mavis Staples' new album was again played over the PA before the concert. After the concert, Prince and band immediately went to London. On the day off, July 30th, The N.P.G. held an autograph signing session at Tower Records, Piccadilly Circus.

31 JULY: LONDON (ENGLAND), WEMBLEY STADIUM

In comparison with the Birmingham shows, most felt the Wembley Stadium concert was unremarkable. Prince didn't talk much and seemed a little serious and preoccupied. He worked very hard as usual and there was some nice guitar jamming, but overall it was more of a "routine" show.

Given that only a very small minority of fans could attend The Forum aftershow, many people felt it somewhat unfair that Prince chose to save most of the new material for aftershow performance and perhaps giving less than his best at Wembley due to the heavy schedule, with the after-show and Sheffield Arena show the following night.

The Wembley concert saw the debut of the instrumental intros to "Thunder" and "When Doves Cry" and the jazzy, instrumental version of "Nothing Compares 2 U," segued into "And God Created Woman" and "Diamonds And Pearls." This instrumental medley was played during all shows after Wembley.

Prince seemed to go wild at the end of the concert. After breaking a guitar string during "Peach," he threw the metallic blue Cloud guitar down with such force it broke into pieces. Prince's speech during the encore section offered an explanation why he had "retired": "The only reason why I retired is because I can no longer give the music to someone else. I want to come to your house and give it to you myself. Now I can do this and I'll come back anytime you want me to, but I need you. You don't need no records, you don't need no tapes cause you got me. From now on I'm your very own personal musician, private concerts, me and you. Next time bring a tape recorder. When it's over, press save."

Prior to the support act, D-Influence, "Pope," "Pink Cashmere," "Thunder" (extended Joffrey Ballet version), "Power Fantastic," and "4 The Tears In Your Eyes" were aired. When the support act had finished, tracks from albums with George Clinton, Mavis Staples and The N.P.G. were given airplay.

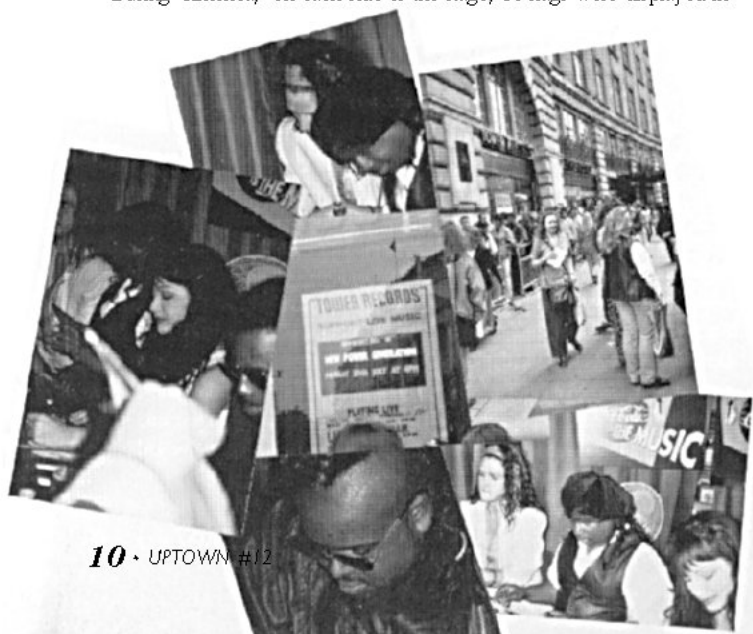
The pre-concert rehearsal started at 2:30 p.m. with a piano improvisation going into "Nothing Compares 2 U," followed by a relaxed jam. A lot of work was devoted to improving the instrumental medley, with the newly added "When Doves Cry" and "Thunder." Prince played "The Question Of U" solo on his guitar. "Johnny" was also rehearsed, as was "Bambi." Prince watched the band rehearse "Love 2 The 9's" and "Sexy MF" by themselves. The session finished at 4 p.m.

1 AUGUST: LONDON (ENGLAND), THE FORUM

Johnny / Race / Papa / Horny Tonk Women / I Got The Ride / Bambi / Blue Light / Loose / Peach / House In Order.

It was rumoured that Prince would play an aftershow during the stay in London, but it remained a closely guarded secret until about 6:30 p.m. on the 31st, when tickets were given to Prince's official fan club, Controversy, to distribute to fan club members. Some tickets were given out before the Wembley concert, but Wembley officials stopped them, fearing a riot. People were borrowing Controversy membership cards and got tickets that way, whereas many hard-core fans who weren't members couldn't get hold of tickets. Most of the tickets were handed out after the Wembley concert, but apparently only about 500 of the 1,000 tickets were given out.

Security was tight at The Forum, previously known as the Town & Country club, in Kentish Town, Camden, in northern London. The stage was very small and was initially hidden by curtains. In front of the stage was a dancefloor area where fans were standing, while the VIP section upstairs had stage seats. Seal and Kylie Minogue were two "celebrities" in attendance. The upstairs balcony area was connected by open stairways to the downstairs floor, and at around 2 a.m. Prince and the band descended in full view of the fans to much applause. With the stage curtains still



drawn, "Come" was played over the PA.

The place erupted as the curtains were drawn back and Prince and The N.P.G. kicked off with "Johnny." Prince introduced all the members in the band. It was as if the burden of playing the huge Wembley Stadium had been lifted. "Now I can play some of my own shit." "Race," "Papa," and a cover version of The Rolling Stone's "Honky Tonk Women" followed. The next number was a slow blues number, most likely called "I Got The Ride." A frenzied "Bambi" was next. After a laid-back "Blue Light" came another new tune, "Loose." "Peach" was an audience favourite. At the end of the song, Prince threw his guitar up into the air. It landed with an almighty crash, suffering a similar fate to the guitar earlier at Wembley Stadium.

After a brief interval, Prince came back on stage, capping the show with "House In Order," during which he took a leap into the audience to the left of the stage. His security people came flying from the stage side, but he had scrambled back and was already brushing himself down. A couple of worried bodyguards surrounded him. He just grinned like a naughty schoolboy. One of his bodyguards stayed on one knee by Michael Bland's drums in case Prince tried the same thing again. This unusual behaviour heightened the crowd's excitement, and one girl jumped on stage to give Prince a big hug before she was escorted to the stage right. Prince pretended to jump again, but Mayte pulled him back. He then walked off at about 3:30 a.m., leaving an extremely happy crowd.

1 AUGUST: SHEFFIELD (ENGLAND), ARENA

The Sheffield audience gave Prince a rough time, hardly even clapping and being quite unresponsive on the whole. It seemed Prince was very disappointed with them, leaving out the second encore of new material and playing for less than 1 hour and 30 minutes. Some fans in the front rows claim hearing Prince complaining that "Sheffield is shit!" Nevertheless, the piano medley was extended to incorporate instrumental segments from "With You," "Venus De Milo," and a brief excerpt from "Condition Of The Heart," preceding "Little Red Corvette."

Another addition to the show came during the "1999" medley when a chant from George Clinton's "Get Satisfied" was added after "America." Prince got the audience to do a chant of "N.P.G. in the muthafuckin' house," but otherwise the encore jam was quite disappointing, lasting just a little over 10 minutes (one of the shortest of the tour).

The soundcheck included "The Beautiful Ones" and many others. Once again, Mavis Staples' album was played over the PA prior to the concert. 4 Non-Blondes were again the opening act.

2 AUGUST: SHEFFIELD (ENGLAND), ARENA

A much better crowd and although Prince didn't do a second encore, he played a longer "1999" medley jam, extending the show back to almost two hours. The piano medley was great, with instrumental segments from "Under The Cherry Moon," and "The Arms Of Orion" before Prince sang "Little Red Corvette" and "Blue Light." He continued with instrumental snatches from "With You" and "Venus De Milo," before the whole band joined him on "Strollin'," which had the audience singing along, "Alright, Sheffield, you got it!"

The "1999" medley was the same as the previous night until it hit "America," when it transformed into a chaotic stop-start jam session, which was really just an excuse for an all-out party. Prince even jammed a bit on the bass, playing a bit of the "Nasty Girl" bassline. Prince ended the jam with a chant of "confusion!" "I love you. Any time you want me back, you just call me." After leaving the stage, he continued, "What's my name? My name is not Prince. My name is not Victor. But with you by my side I am victorious. I love you. Welcome to the dawn!"

A four-hour rehearsal took place in the afternoon. Most of the songs in the night's set were played, including a 45-minute work-out on "My Name Is Prince." They also played some songs that weren't included in the set that night, including "When You Were Mine."

Prince and band were supposed to stay in Manchester (The Holiday Inn Highlands) during the Sheffield concerts, but they cancelled and opted for London instead. Perhaps that was one reason why the Sheffield concerts were so short.

5 AUGUST: STOCKHOLM (SWEDEN), GLOBE ARENA

A fairly uninspired concert, with Prince seemingly going through the motions during the major part of the show. Despite extensive advertising in Stockholm and major Swedish papers, the 14,500-capacity Globe Arena was not even two thirds full. In comparison, Prince sold out two concerts at the arena on the 1990 *Nude* tour.

The set was short of the spectacular. "Girls And Boys" was a crowd pleaser and the "1999" medley was quite long and had the crowd doing the "N.P.G. in the muthafuckin' house" chant, but on the whole the audience was quiet and unresponsive.

Returning for a second encore of "Johnny," Prince said, "Stockholm, I don't wanna go home. I want to play for you. What's my name? My name is not Victor. But with you by my side I am victorious. I love you Stockholm. Can I play a new song?" The concert ended with the "N.P.G. in the muthafuckin' house" chant and Prince being led off the stage by Mayte.

Prince and the whole band partied at Operakällaren, a fancy restaurant in Stockholm, after the concert. Prince stayed from 1 a.m. to 3:25 a.m. A couple of fans attended:

Prince rented a part of the restaurant, which wasn't usually used as a disco, but now it was re-arranged so half the room was a dance floor and the other half a restaurant, with free food and paying drinks. When Prince arrived, they played some of the new songs (from the Glam Slam Ulysses production). Prince remained seated most of the night! Our table was next to his. He pretended to play the instruments and sang along to his songs. He talked with Morris Hayes for maybe half an hour. Many girls tried to talk to him, but he didn't seem too interested. During the last hour, Prince talked and danced with Mayte, and they left together.

6 AUGUST: GOTHENBURG (SWEDEN), SCANDINAVIUM

Prince was slightly more playful during the second Swedish show, but it was still very far from a top-notch Prince concert. The concert was also very short (1 hour), ending abruptly after Prince's shout of "confusion" in the closing medley jam. The second encore of new material was left out.

"Purple Rain" was played with much more emotion than in Stockholm and the piano sit-down was extended to incorporate "Under The Cherry Moon," "The Arms Of Orion," and "With You." Before kicking off the "1999" medley jam, Prince asked the audience "What's my name?" before repeating the statement that his name isn't Victor, "but with you by my side, I will be victorious." He added, "Maybe I don't want a name. Maybe I just want a friend. Maybe I just want somebody to party with." After the medley, everyone thought Prince would return for an encore, but his voice came over the speakers, saying "Thank you. I love you. Welcome to the new power generation." As the symbol lighted up, he said, "No more confusion. That's my name!"

The Scandinavium concert was also far from sold out. Papers reported that not more than 4,500 people attended the show in the 10,500-capacity arena. Considering the poor turnout for and lack of real enthusiasm during the two Swedish concerts, it was obvious that Prince has lost a large part of his Swedish following. His last concerts in Gothenburg and Stockholm, on the 1990 *Nude* tour, were seen by almost 40,000 people. Now only 13,000 showed up.



7 AUGUST: GOTHENBURG (SWEDEN), PARK LANE

Race/Johnny.

Swedish singer/songwriter Ted Gärdestad was the featured act of the evening at Park Lane, a nightclub in central Gothenburg. Prince had previously played at the club, when it was called Lorensberg, in 1987 on the *Sign O' The Times* tour, so many fans had guessed that this was the place to go after the concert.

Ted Gärdestad was playing when Prince and entourage arrived at the club, at about 1:15 a.m. The audience began shouting "We want Prince" when Gärdestad was still playing his last number, but some of his fans managed to get him back on stage for an encore. But at 2 a.m., only 10 minutes after Gärdestad's set was over, Morris Hayes and Tommy Barbarella entered the stage to check the instruments. The rest of the band, minus Kathy Jensen and Mayte, joined them and Prince took a seat at a piano, his back facing the crowd.

The first number was "Race." After a long horn intro, during which Prince played some congas and hitting Michael B's cymbals with his cane, he stepped up from the piano and started rapping the verses to the song. Upon hearing the opening drum beat for "Johnny" the audience immediately started the "Aaa-oo-o-Aaa-oo-o" chant, which surprised Prince who obviously didn't think the audience knew the song. He also led them in a chant of "N.P.G. in the muthafuckin' house" before the brief 20-minute set was over.

7 AUGUST: OSLO (NORWAY), SPEKTRUM

More inspired than the two Swedish concerts, but this was also a short concert (1 hour and 45 minutes). Up until "Purple Rain," it looked like Prince was doing his job, but after that he smiled a lot and seemed really pleased. The audience started clapping hands during "Sometimes It Snows In April," but Prince shook his head like meaning "You're not supposed to do that." The "1999" medley was very long, about 40 minutes, and included for the first time on the tour a few verses from "D.M.S.R."

When Prince asked the audience what his name was, the crowd responded "Prince!" Prince tried again, but he received the same reply. "That's not my name," he said, adding, "I don't need a name... I don't want a name." At the end of the show, Prince threw the microphone down onto the floor and left the stage. The symbol lighted up and Prince said off-stage, "This is my name!"

The Oslo concert had originally been planned for Valle Hovin, an outdoor stadium with a capacity of over 30,000 people, where Prince had played in 1988, on the *Lovesexy* tour, his only previous Norwegian concert. However, it was evident early on that the stadium would be too large so the 9,000-seat Spektrum was chosen instead. The venue was sold out and the scalpers were asking three to four times the ticket price outside.

Guest passes had been handed out for a party at a club called Rebecca, but when people got there, they were told to go to Smugget, another Oslo club. Prince only stayed there for about half an hour and there was no after-show jamming this time. The next day, Prince and band flew to Amsterdam.

9 AUGUST: DEN BOSCH (HOLLAND), BRABANTHALLEN

A great show and a huge improvement on the three preceding Scandinavian shows. The first part of the show, up until "Purple Rain," lacked in spontaneity, with Prince making less eye contact with the audience than usual, but the second part was incredible and it was obvious that Prince was thoroughly enjoying himself. As usual, the Dutch audience was incredible throughout, singing along and taking an active part in most songs. Many fans had been waiting outside the venue since August 6th. A fan from England who saw many concerts on the tour, commented on the Dutch audience:

From my experiences, per usual the Dutch audiences were the most enthusi-



astic. They win hands down! There seems to be no stopping the Dutch when it comes to letting themselves go at concerts. I get the impression that Prince is well aware of this. Of course, he gives them a great show, but I'm sure he knows that they will freak out at whatever he gives them.

The "1999" medley included parts from "D.M.S.R." and "Get Satisfied." When Prince asked the crowd "What's my name?" nobody in the front row section said a word, instead 100 or so fans unfolded a paper with the symbol on it. Prince was genuinely surprised and didn't know what to say. Laughingly, he said "Yeah! That's right" but refrained from talking anything more about the name change. He was given a large framed painting of himself, which he showed to the audience before kissing it.

The second encore featured "Johnny" played with the house lights on. After two hours, noone wanted to leave, since they all expected more to come. But the show was over.

The pre-show soundcheck featured work mainly on "D.M.S.R.", the latest addition to the set. After the show, Prince went clubbing in Amsterdam, at Café de Kroon. Invitation passes had been handed out to girls during the concert. Prince didn't perform but stayed for three hours and talked with many fans. When asked why he didn't play more of the new songs that night, he replied, "There's enough time left for that." He talked and danced with the girls from Dutch group Lois Lane, Monique and Suzanne. A Dutch fan reported on the event:

When we arrived at the café it didn't look like Prince was going to come there. I mean, it was just a café and it was quite easy to get in. But it turned out that we were there too early, because when Prince's security people arrived we all had to leave. After rearranging the place, they started letting in people with passes. Prince arrived at 2:45 a.m. I had to wait outside. It was very frustrating. Anyway, some friends of mine got inside and told me what happened. Prince first went to the VIP section for 15 minutes, but then he mingled with the crowd and talked with some fans as well as with the singers of Lois Lane. According to my friends, Prince appeared to be very bored and had to be amused. In the last half hour he played "head or tail." He left at 4:45 a.m.

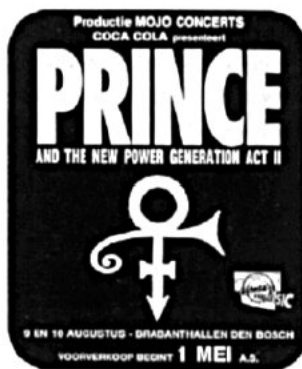
10 AUGUST: DEN BOSCH (HOLLAND), BRABANTHALLEN

The second Dutch concert was stunning and even better than the first night. Many felt this was the best show so far. "Bambi" was played for the one and only time on the tour, replacing "Raspberry Beret." Prince was in a great mood and smiled a lot. He showed his appreciation of the dedicated Dutch audience by thanking them and saying "You belong to me now" several times during the concert.

Prior to the concert, Prince had been given 400 roses with small cards on which fans had written personal messages for Prince. The security people gave Prince the flowers, which led to four fans being invited to the sound-

check before the concert. When he came to "Purple Rain" in the show, he held his hand on his heart and said "Thank you for the roses!"

The piano sit-down was hilarious. After playing (instrumental) snatches from "The Arms Of Orion" and "Under The Cherry Moon," Prince started singing "Blue Light." As soon as the audience recognized the first words to the song, they joined in, more or less taking over the vocals from Prince. After some lines, they began the famous "Olé



Prince at Park Lane in Gothenburg, from the Swedish newspaper IDAG [above].

Olé Olé" chant. Prince didn't know what to do but smile and laugh as he sat down at the edge of the stage when the audience took over. When he went over to the piano again, he said, "Alright, I'm gonna play something you don't know," perhaps thinking that "Delirious" would be too fast for the audience to take part in. After stretching out the song, he started "Little Red Corvette" with the wrong words, before letting the crowd do the whole thing for him, "Y'all know this better than I do."

For the first encore, the audience was waiting for "1999," but instead they got a searing guitar solo. Michael Bland started a slow beat and Prince

shouted "Come" a few times before kicking off the song. The audience replied loudly to Prince's question of "What's the word... Come!" After "Endorphinemachine," Prince closed the first encore with "Peach," which had the entire audience dancing and clapping along. The second encore featured "Johnny," which was played with the house lights on as the night before.

A pre-concert soundcheck included work on "Strange Relationship," "The Ryde Dyvine," and "Pope." They also played "The Beautiful Ones," "Under The Cherry Moon," and "Blue Light." Prince went to Café de Kroon again after the concert, staying there for several hours, but didn't mingle much with the fans. This time there weren't any passes handed out so it was quite easy to get in.

The band left for Spain the day after the concert (August 11th), but Prince stayed on in Holland. He tried to book a recording studio in Hilversum, but they were all full. Instead, Prince went to a studio in Bussum to do some recordings on his own. A couple of DJ's from a Dutch radio station found out, and called the studio, pretending to be calling from Paisley Park in an attempt to get to speak to Prince. But the guy in the studio who answered was not to be fooled. A planned guest spot by Prince during a concert with Lois Lane on August 12th was cancelled only minutes before their show began. Prince left for Spain on August 13th.





13 AUGUST: CADIZ (SPAIN), ESTADIO RAMÓN DE CARRANZA

The first concert in Spain since the 1990 *Nude* tour contained a few surprises. First of all, Tony M., Kirk, Damon and Magoo had flown in from Minneapolis to join The N.P.G. for a 30-minute opening set. The band was all dressed in black except for the rappers/dancers, which were garbed colourfully. They opened with "Deuce & A Quarter" and "Oilcan." Then two of the rappers put on cowboy hats and face masks to do "Black MF In The House." The masks depicted the presidents of the Real Madrid and FC Barcelona football teams. They continued with "2gether." For "Johnny," Kirk was dressed as an old man with a gangster suit, hat and walking stick. He pulled a girl out of the audience for the final song, "Goldnigga." The N.P.G. set went down very well and many felt they put on a great show.

Prince's show was also terrific. He did the usual set until it was time to do "Sometimes It Snows In April." He played a long flamenco-style guitar portion. The Spanish crowd went crazy, screaming out "Olé" and clapping in delight in appreciation of this salute to their culture. Another highlight was "Call The Law," performed with The Game Boyz as the opening number of the first encore section. Prince was at the back of the stage, smiling with Levi and Sonny, letting Tony M. take over the stage.

After the "1999" jam, Prince and band left the stage. After a while, Mayte walked out with Prince. Prince whispered into her ear, and Mayte translated into Spanish, "Hello, my name is Mayte, and I love Prince. But he doesn't want us to call him Prince any more. His name is not Victor. He loves you. You don't know how much he loves you. When you want us to come back again, just call out. But you have to be always with us. This is a new song we want to play for you. The title is 'Peach.'" The concert finished after "Peach," at about 1 a.m. The night ended in tragedy, as a fan was run over by a train when he was making his way home after the concert.

Prince arrived at the stadium in Cadiz at 5:30 p.m. for a 90-minute sound-check before the concert. They started with Bonnie Raitt's "This Thing Called Love," before moving on to "Sign O' The Times" and various instrumental workouts as well as the blues number, "I Got The Ride," and "Come." They also did a 15-minute instrumental version of "The Question Of U," which had Prince playing an incredible guitar solo. The N.P.G. with the four rappers/dancers also rehearsed "Goldnigga" and "Black MF In The House."

Prince was invited to a private flamenco party after the concert, but he

preferred to stay at his hotel in Jerez. The next day, he flew to Lisbon, where he attended a club called XXIV de Julho for some 20 minutes.

15 AUGUST: LISBON (PORTUGAL), ESTADIO DE ALVALADO

This was Prince's first concert ever in Portugal, which meant that even in the middle of August, when most people are out of town for vacation, the stadium was full with 45,000 people. The majority of the people could not recognize some of the older songs, but it didn't prevent them from dancing along to the entire show.

A Portuguese rapper called General D and Belgian group Vaya Con Dios opened before it was time for The N.P.G. with the rappers/dancers. They did essentially the same show as in Cadiz, but added "Call The Law" to a 35-minute set made up of: "Guess Who's Knockin'" / "Goldnigga" / "Oilcan" / "Black MF In The House" / "2gether" / "Call The Law" / "Johnny." This was the last night the rapper-lead N.P.G. opened for Prince until Ghent, three weeks later.

Prince's concert was the same as in Cadiz, minus "Call The Law," but the flamenco guitar part wasn't as well received by the Portuguese audience. Before the "1999" medley encore, Prince called out a local Portuguese stage hand when he returned for his "what's my name" speech. Prince whispered in the ear and the guy translated into (Brazilian) Portuguese for the crowd. However, the stage hand was of truck driver proportions, so Prince had to stand on tip-toe to approach his ear level. He said that Prince was sorry that he didn't speak Portuguese and that this show had been the most amazing in the entire tour. He said his name was neither Prince nor Victor — he had no name and didn't want to be called anything.

Just prior to the show, Prince and The N.P.G. agreed to do a photo session outside the arena. After the show, Prince again went to XXIV de Julho in Lisbon, this time for a private party for some 100 guests. He came all dressed in black with a walking stick in one hand and a candy bar in the other. He drank some whisky on the top floor of the club and then came to the ground floor and danced to some rap music, staying from 3 a.m. to 4:50 a.m. A female photographer at the party kept on taking pictures of Prince, first of Prince sitting on a ladder, then of Prince with some girls. We received a report from some fans who attended the party:

A bodyguard reached for Rudy at the bar and asked her if she would like to pose with Prince for some photographs. Rudy and six other nice girls were seated on a sofa in a corner of the club before the photographer called on Prince. As soon as he saw the girls, he stopped, eyes open wide and smiling! The photographer told the girls to get up and dance, and she snapped pictures of Prince dancing with two girls on the dancer floor. Later Prince left the party with one of the girls.

On August 16th, Prince flew to Madrid where he stayed until the final Spanish concert, in Barcelona. He usually flew from Madrid to the cities where he performed, returning to Madrid after the concerts. He stayed at the Villamagna, considered the most luxurious hotel in Madrid. He was seen several times at different Madrid clubs, including Stella, Oh Madrid and Archy. He was often out partying until 6–7 a.m. in the morning.

17 AUGUST: SANTIAGO DE COMPOSTELA (SPAIN), AUDITORIO MONTE DE GOZO

Prince seemed to be in great mood for the second Spanish concert, which was set in an open air amphitheatre on a hillside. The opening act was Marc Parrot, a Spanish singer with his band. The audience was very enthusiastic and provided the feedback Prince needs to do a great show. This time, Prince left out the flamenco-style guitar segment. The piano sit-down portion was extended to include "With You" and "Venus De Milo" as a prelude to "Little Red Corvette."

The "1999" medley was a bit short, but Prince got a lot of response by including a chant of "San-ti-ago" and he got the audience to make all kinds of noises. The speech by Mayte and Prince was longer than in the preceding shows, "Santiago, my name is Mayte, and I'm speaking on behalf of Prince because he doesn't speak Spanish. Maybe there are some girls who'd like to teach him? But they'll have to fight with me. And I can fight very well, but I'm a better lover. Can I have your attention, please? Prince doesn't want us to call him Prince. And his name is not Victor. He hasn't got a name, but he has got a bit of love for all of you. And now we have the new

music. We're not going to release records. We're just going to play the new music. Are you going to come? Are you gonna come? Are you gonna come? This is a new song, especially for you. We love you so much. You don't know how much we love you." Prince then closed the show with "Johnny."

Prior to the concert, fans were able to watch the complete soundcheck by sitting on the hill and looking down at the stage. Work was done on "Dark," amongst other numbers.

19 AUGUST: GIJÓN (SPAIN), HIPÓDROMO DE LAS MESTAS

The Gijón concert was originally planned for Oviedo, a nearby city. Hipódromo de las Mestas is a horse race track, not the perfect setting for a concert. Even as Marc Parrot and his band had finished an opening set, and were trying to get off the stage, Michael Bland started a drum solo. The N.P.G. horn section and the rest of the band entered the stage as the road crew started clearing the stage. The N.P.G. minus the rappers/dancers, played a 40-minute set consisting of the instrumental tracks from their album, "Oilcan," "Goldie's Parade," and instrumental versions of "Goldnigga," "Deuce & A Quarter," "Black MF In The House," "Call The Law," with Levi on lead guitar instead of Prince, and "2gether." They also played "House In Order" and Madhouse's "Six." Levi was clearly the leader of the group, cueing them and talking to the audience. No lead vocals were sung, but there were some backing vocals by Tommy Barbarella and Morris Hayes.

Although lacking a second encore, Prince's concert was very exciting. The flamenco-style guitar portion was once again included, after "Raspberry Beret," but this time Prince also improvised a funky rhythm guitar lick.

The piano sit-down was extraordinary and contained three songs that he didn't include in any other piano medley on the whole tour. Starting with instrumental segments from "The Arms Of Orion," "Under The Cherry Moon," and "Venus De Milo," the whole band kicked in for "Strange Relationship." Prince then played the opening chords to "Anna Stesia," but segued into "Dark," sung in a falsetto, before playing "Little Red Corvette."

Prince's and Mayte's speech preceded the "1999" medley, which closed the concert, "Gijón! My name is Mayte, and I'm Prince's best friend. If you want to, you can also be his friend. But you have to teach him Spanish. And another thing: please don't call him Prince, and please don't call him Victor. You can call him your friend. No, I didn't say now that his name is friend. I said he is your friend. When do you want to see us again? Do you want us to stay here forever? And where are we going to sleep? It's right, he hasn't got a name. You never have to call him because he's always with you. We are just going to play for you. You'll be the one to decide what we play. Do you want to be in The N.P.G.? Are you with us? Are you with us?"

The soundcheck before the concert lasted about 100 minutes and featured a lot of work on "Sexy MF" and "Six." Prince also played "I Got The

Ride," "Peach," and "Strollin'," before The N.P.G. continued rehearsing "Goldnigga" and "Six."

21 AUGUST: MADRID (SPAIN), PLAZA DE TOROS DE LAS VENTAS

Marc Parrot followed by The N.P.G. opened the Madrid concert, which was held in a bull fighting arena. The N.P.G. (without the rappers) played a 30-minute set consisting of instrumentals, "Deuce & A Quarter," "Oilcan," "Goldie's Parade," "Six," "Goldnigga," and "House In Order." They were very well received by the enthusiastic crowd.

Prince's concert was the most inspired and exciting of all the six Spanish/Portuguese shows, and easily one of the best shows of the tour, thus far. The audience response throughout was incredible. The audience loved Mayte. At one point, Prince went down on his knees to salute her.

The set was the usual until "She's Always In My Hair," which Prince followed with a long guitar solo, before going into the flamenco-style guitar part. The audience went wild, chanting and clapping along. Prince let the audience sing the first lines to "The Cross." "Purple Rain" was very intense, with the crowd urging Prince to continue on and on.

Returning after closing the main set with "7," Mayte spoke on behalf of Prince, "My name is Mayte and I'm a friend of Prince's. He wants to be your friend. Are you going to teach him Spanish? Well, for now I'll talk for him. He doesn't want us to call him Prince any longer. His name is not Victor. He hasn't got a name. He doesn't need a name because he's got you. Are you going to let anybody tear you apart? We're going to play for you forever. There is so much we could do if we just live for love. Can you say Love? Please, say Love! Again! Again! We also love you. And now, '1999.'"

The subsequent "1999" jam was wreckless, lasting almost 30 minutes. During "America," Prince suddenly decided he wanted to play the drums. Back on the microphone, Prince continued with "D.M.S.R.," during which he began playing bass guitar. With the band following him, he slowed down the tempo on the bass and created a slow bluesy groove by playing a new bassline. He sang "D.M.S.R." in a much slower tempo and with a bluesy feeling. The horns added horn embellishments, thus creating a new tune on the spot. Prince put a stop to the jam by exclaiming "I don't want a name! Confusion!" After a while, Prince, chewing bubblegum, returned to the stage for a laid-back "Johnny." Finally, Mayte led Prince off the stage and the extraordinary show was over.

An after-concert party was held at La Pancha. Prince stayed from 3:20 a.m. to 5:40 a.m. The upper floor was reserved for people with "guest passes." Prince danced with some girls and even danced by himself for a while. The dancefloor was very crowded and people were trying to get a look at Prince, who had to tell his bodyguards to ask people to stay away from him. Music from the Glam Slam Ulysses production was played during the night.



22 AUGUST: BARCELONA (SPAIN), PALAU SANT JORDI

This was the only indoor concert in Spain/Portugal. The sold-out show was attended by 23,800 people, which was an attendance record at the venue. The N.P.G. once again opened with their instrumental 30-minute set, playing the same tunes as in Madrid.

Prince's concert was shorter than Madrid and didn't include a second encore. Some people felt Prince was holding back energy for the aftershow that was played later the same night, but, all in all, it was an excellent concert with a lot of audience participation. At one point, the audience was shouting so much that Prince felt obliged to say something in Spanish, "¡No, español!"

The piano medley included an instrumental version of "Condition Of The Heart." The speech by Mayte and Prince was similar to the preceding concerts. They said things like "We got so many things to do together, if we live for love" and "Whenever you see the symbol, you know Prince is in town." The "1999" medley was great, with Prince once again playing the drums during "America." Prince also engaged the audience in a chant of Barcelona while he improvised a funky rhythm guitar lick.

23 AUGUST: BARCELONA (SPAIN), ESTANDAR

The Sacrifice Of Victor / Black MF In The House / Race / I Got The Ride / Honky Tonk Women / Jailhouse Rock / Come / Endorphinemachine / Peach / The Undertaker / Sing A Simple Song - You Can Make It If You Try / House In Order - Johnny.

Since Prince's arrival in Spain, the concert promoter had been trying to find a suitable venue for a possible post-concert performance. But when the stay in Spain was coming to an end, few thought there would be an aftershow. However, a new disco called Estandar was found and arrangements were made for a concert. Admission was free for people who had been invited, but the fans had to pay to get in. The security people had been ordered to let in 70 per cent women.

At about 3:50 a.m., Prince and The N.P.G. entered the small stage, greeting the small crowd that had managed to get in. The horn section began playing the horn riff to "The Sacrifice Of Victor." Michael Bland started the beat, followed by the whole band. "Black MF In The House" followed. Prince recited some lines from "Race" before launching into the song.

After "Race," most of The N.P.G. left the stage, leaving the "power trio" of Prince, Michael, and Sonny to perform a blues/rock mini-set of "I Got The Ride," "Honky Tonk Women," and "Jailhouse Rock." They also started "Come" on their own, before the band joined in. They continued with "Endorphinemachine" and "Peach." The tempo was slowed down considerably for a relaxed version of the slow, pumping "The Undertaker," which featured extended instrumental solos by most N.P.G. members. Next followed a cover version of Sly Stone's "Sing A Simple Song," with lead vocals by Sonny. The song went into "You Can Make It If You Try," another Sly Stone tune.

Returning to the stage after a short break, Prince, with lollipop in his mouth, kicked off "House In Order." Several girls were invited up on stage. Mayte showed Prince the car keys, but Prince said he didn't want to go with her, instead preferring to play one last number, "Johnny."

Lasting approximately 85 minutes, the show ended at 5:40 a.m. Compared to some of the other aftershows on the tour, this was one of the more relaxed, containing a lot of jamming and instrumental solos. It was also the only time the two Sly Stone numbers were played.

25 AUGUST: VIENNA (AUSTRIA), DONAUINSEL

The Vienna concert was part of "Rock Over Danube," a three-day event which also included Tina Turner, Rod Stewart and Joe Cocker. Three supporting acts preceded Prince. Because of dreadful weather, the festival attracted only 18,000 people out of an expected crowd of at least 30,000. First was a group called Beat 4 Feet, followed by Mo (a.k.a. Gunter Mokesch), both from Austria. Then a DJ from a local radio station came on stage to tell the audience that there would be an aftershow party in the Technisches Museum.

The third supporting act were The N.P.G. Levi asked the audience if they wanted to warm up a bit, "And if you don't mind, we'd like to funk a little bit." They played a 30-minute instrumental set containing the same songs as the previous performances, "Deuce & A Quarter," "Oilcan," "Goldie's Parade," "Six," "Goldnigga," and "House In Order." After their set, the DJ once again told the audience about the aftershow. Then the videos for "The Voice" and "Fantasia Erotica" were broadcast.

It started raining when Prince's concert started. The audience was a little quiet throughout the show, and Prince didn't really seem up to it. "Sometimes It Snows In April" was left out for the first time, but the piano medley was extended to incorporate "Venus De Milo" and "Condition Of The Heart."

Before "1999," Mayte did a little speech in broken German, "My name is Mayte. I'm speaking for Prince because he doesn't speak German. His name is not Prince, and not Victor. He has no name. Because if you stay with him you don't have to call him. We won't release any more records. But we'll come to you if you call us." Prince stood beside her, indicating to the audience to listen to her. The "1999" jam was great and included the fast part of "Gett Off" (after "D.M.S.R.") for the first time on the tour. Prince ran with the mike stand to the right side of the stage and then to the left side, but leaving the mike stand. Returning to centrestage, he looked all around for the microphone, but continued without it. Pretending it was there, he did all sorts of tricks with an imaginary stand. Two girls from the audience joined Prince on stage during "America." Towards the end of the jam, Prince asked if Mayte could "shake that thang! Mayte, shake that thang!" which had Mayte shaking her ass.

After a short break, they were back for "Johnny," during which no less than 11 girls were invited to dance on the stage. Then Prince left the stage, only to return to tell the band to "kick me in the back!" which resulted in the horn part from "It's Gonna Be A Beautiful Night" that were usually incorporated into the "1999" medley. Then the show was over, and it was still raining.

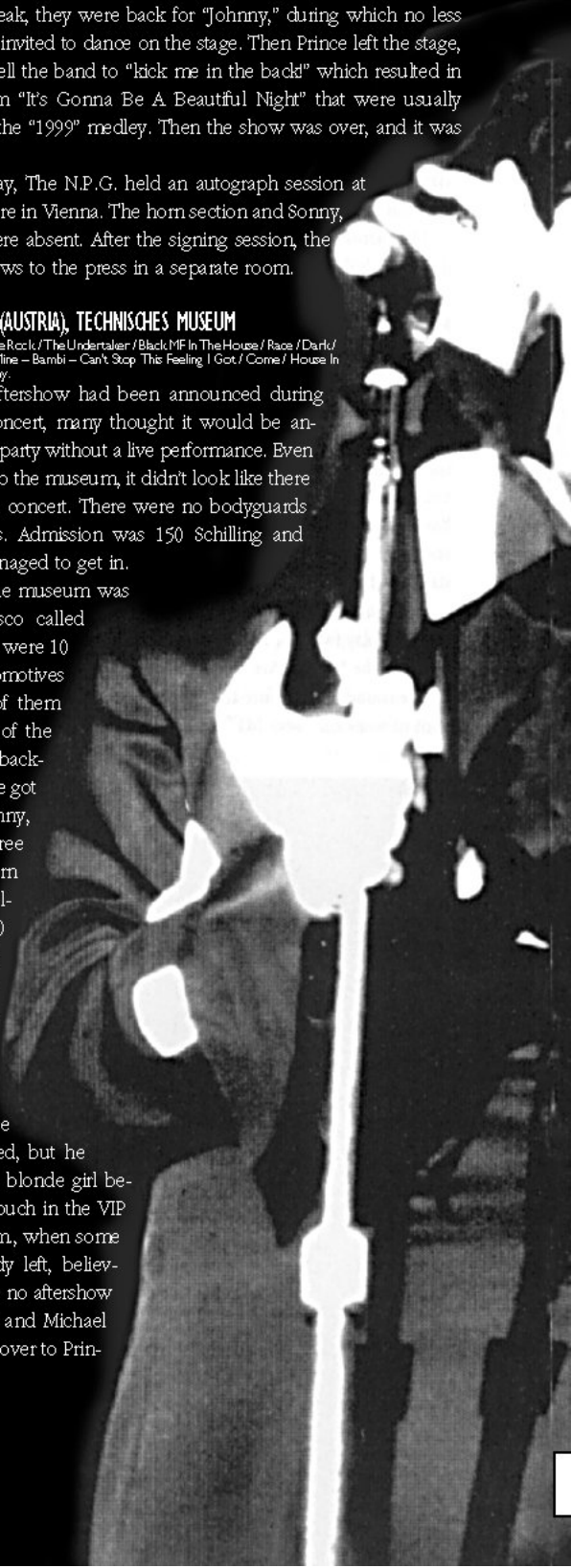
Earlier in the day, The N.P.G. held an autograph session at the Virgin Megastore in Vienna. The horn section and Sonny, besides Prince, were absent. After the signing session, the band gave interviews to the press in a separate room.

26 AUGUST: VIENNA (AUSTRIA), TECHNISCHES MUSEUM

I Got The Time / Jailhouse Rock / The Undertaker / Black MF In The House / Race / Dark / Peach - When You Were Mine - Bambi - Can't Stop This Feeling / Got / Come / House In Order - Get Satisfied / Johnny.

Although the aftershow had been announced during the Donauinsel concert, many thought it would be another post-concert party without a live performance. Even when people got to the museum, it didn't look like there was going to be a concert. There were no bodyguards or security checks. Admission was 150 Schilling and some 800 fans managed to get in.

One wing of the museum was turned into a disco called "The Train." There were 10 gigantic steam locomotives in the hall, one of them used at the back of the stage as a sort of a backdrop. When people got inside, Prince, Sonny, Morris and three members of the horn section were already there. At 1:30 a.m., a bodyguard brought the DJ a copy with "Come" and "Endorphinemachine" amongst others. Prince seemed a bit bored, but he began talking to a blonde girl beside him on the couch in the VIP section. At 3:00 a.m., when some people had already left, believing there would be no aftershow performance, Levi and Michael arrived. Levi went over to Prin-



ce and they talked for awhile before heading towards the stage.

Prince took the stage at 3:15 a.m. with a "What's up?" Backed only by Michael and Sonny, they launched into "I Got The Ride." It was followed by a terrific version of "Jailhouse Rock," during which they were joined by Morris and the horns (minus Kathy Jensen and one of the guys). Mayte and Tommy Barbarella were present, but didn't join in the activities on stage. The next number was "The Undertaker," followed by "Black MF In The House." While Prince was soloing on Morris' keyboards, a photographer came onstage, taking extreme close-up shots of Prince's face. "Race" was next, after which Prince said to his bodyguard who had a large collection of confiscated cameras around his neck, "How do you feel Joey? He takes out the cameras tonight. He does that every night."

"Dark" was performed with a lot of passion by Prince, who was backed by Sonny and Morris. At this point, Prince decided he wanted to play Levi's guitar. After the first verse of "Peach," Prince turned instead to "When You Were Mine," but just before the vocal entry, he stopped again and ripped into "Bambi." The same thing happened again, and Prince cut short "Bambi," opting instead for "Can't Stop This Feeling I Got," which had the audience singing along. Prince asked, "Am I in Germany? You're too funky! Am I in Germany? I *must* be in Austria!"

Prince announced the next number by spelling out "c-u-m" (instead of the regular "c-o-m-e"). After "Come," Prince handed Levi back his guitar. "House In Order" included some chants from "Get Satisfied." He asked the band a few times during "House In Order," "Can I have an intermission?" After a shout of "in-ter-mission!", Prince left the stage at 4:30 a.m. "Thank you, peace out..." He walked to the VIP section, but returned to the stage after a few minutes for an encore of "Johnny." The audience did the "N.P.G. in the muthafuckin' house" chant over and over, trying to get them back on stage one more time, but the concert was over at 4:40 a.m., lasting about 80 minutes.

27 AUGUST: MUNICH (GERMANY), FLUGHAFEN RIEM

The first of four German outdoor festival appearances. The Munich concert was part of a three-day "Rock Over Germany" festival that included names such as Tina Turner, Chris De Burgh, Joe Cocker, and Rod Stewart. Despite poor weather conditions, the festival was attended by 200,000 people. Prince's concert was seen by an estimated crowd of 65,000.

The Munich concert was also a soaking wet affair. The stage crew tried to keep the stage dry, but Prince took some nasty falls due to the slippery stage. It was cold and people hardly even clapped their hands, trying to keep them warm and dry in their sleeves. Many felt this was one of the least enjoyable shows of the entire tour. Prince performed well, but without much passion or devotion.

Prince left out "Sometimes It Snows In April" again, while "Purple Rain" was played without the usual long intro portion. The highlight was the "1999" medley which this time included "Gett Off" and "Get Satisfied." Mayte talked to the fans again, trying to explain why Prince "retired," but her speech was short and didn't contain anything different from the earlier ones. A few girls danced on stage during the jam. Prince asked one of them if he could smack her ass. Prince seemed to have a great time confusing the audience with his name. Laughingly, he ended the jam with a yell of "confusion!" "Johnny" was played as a second encore.

28 AUGUST: MUNICH (GERMANY), TERMINAL 2

Magoo / Jailhouse Rock / Honky Tonk Women / Bambi / Call The Law / Sometimes It Snows In April / Five Women / Black MF In The House / Race / I Got The Ride / Come / Endorphinmachine / 2gether / America / Gett Off / Johnny.

The Munich aftershow had been announced during the concert,

but like in Vienna, few people thought that there would be an actual live performance. The concert was also announced on radio, but in the end not more than maybe 200 people made it to Terminal 2, situated in Munich's old airport, quite close to the festival ground at Flughafen Riem.

At 2:00 a.m., Prince took the stage with Sonny and Michael. After an excuse, "Sorry, we are late," they began a blues/hard rock mini-set with "Magoo." Prince asked, "Any keyboard players in the house?" Tommy Barbarella came on stage for "Jailhouse Rock," after which Prince exclaimed, "I hate rock 'n' roll!" They continued with "Honky Tonk Women" and "Bambi."

Next came "Call The Law" and "Sometimes It Snows In April," after which more members joined in on stage. Prince played a bit of "Five Women," before launching into "Black MF In The House" with the question, "Any racists in the house?" The song ended with the chant, "Stop racism now!" From that moment, the audience was with Prince, who seemed to be having a great time, smiling all the way through the gig. They continued with "I Got The Ride," "Come," and "Endorphinmachine," before calming things down with "2gether." A frantic funk jam centred around "America" and "Gett Off" got a fantastic crowd response. The concert closed with "Johnny." At 4:15 a.m. it was over.

A clip of "Jailhouse Rock" was shown on MTV News in the States. MTV Europe also broadcast clips from "2gether" and "Race."

28 AUGUST: WEGBERG (GERMANY), FLUGPLATZ WILDENRATH

The second German open air concert took place at the Wildenrath airport in Wegberg, which is close to Mönchengladbach. The concert was Prince's second appearance during the "Rock Over Germany" festival. It was visited by a relatively large number of Dutch people since it is quite close to the border to Holland.

After OMD had finished their set at around 8 p.m., it took over 1¹ hours before Prince entered the stage. Many felt this was far too long, considering the fact that many people had been there since early in the morning. There appeared to have been some technical sound problems on stage, which might partly explain the long wait. Shortly before Prince's show, MTV VJ Kristiane Backer appeared on stage to present the winner of *MTV Coca Cola Reports* Prince competition, Sandra Pemberton from England. She was given a black custom-made Cloud guitar by Levi Seacer Jr.

When the show finally started, a loud booing arose from the crowd, obviously because of Prince's delayed concert start. Prince probably heard it, because he wasn't in the best mood. He welcomed the audience by shouting "Dusseldorf," which was quite funny since the airport is much closer to Mönchengladbach.

"Sometimes It Snows In April" returned to the set. "Purple Rain" was one of the few songs that really had the crowd participating. "That's the power of love," Prince commented after the song. The piano medley was excellent and consisted of "Little Red Corvette" and "Under The Cherry Moon," played before Prince kicked off "Delirious," which made its second appearance on the tour.

Prior to the first encore, the "1999" medley, Mayte held a little speech, which was essentially the same as previously on the tour. She said that he didn't want to be called Prince any more, and that his name was not Victor. She also said that he was going to stop releasing new records, because he preferred playing the new songs directly to his audience.

The encore jam included the usual numbers, "1999," "Baby, I'm A Star," "America," and the recent addition "D.M.S.R." The crew waited a long time before they started clearing the stage. Many thought Prince wanted to gauge the audience response before playing an extra encore. But the crowd didn't make enough noise, and the concert was definitely over.

29 AUGUST: ZURICH (SWITZERLAND), STADION HARDTUM

The Swiss media really hyped Prince's first performance in Switzerland since the 1990 *Nude* tour. Two big competitions were held, both of which had a trip to Minneapolis and Paisley Park as the first prize.

The Hooters and Duran Duran opened for Prince. The N.P.G. album was also played before Prince's concert.

The concert was terrific and the most energetic since the Madrid show. Even Prince seemed at times to be astonished by the fervent Swiss audi-

ence. Mayte did a speech in German again before the encore jam. The "1999" jam was extraordinary, and Prince included a great version of "Pope" after the usual opening of "1999," "Baby, I'm A Star," "America," and "D.M.S.R." Some chants from "Get Satisfied" followed "Pope." "Gett Off" was not included this time. Prince kept asking the crowd if they thought it was funky. At the end, some girls were dancing on stage, and Prince asked, "Whose ass can I smack?" As in previous shows, Prince asked the audience a few times for his name, before closing the jam with the usual "confusion!" yell. "Johnny" was played as a second encore.

30 AUGUST: ZÜRICH (SWITZERLAND), KAUFLEUTEN

Deuce & A Quarter / Black MF In The House / Race / The Undertaker / Sex / Instrumental / Delirious / Blue Light / Come / Endorphinemachine / Peach / Instrumental / House In Order.

A lot of fans gathered outside Kaufleuten after the Zurich concert, having heard rumours of a possible aftershow. It had also been announced on the radio. The bodyguards and security people tried to calm down the excited crowd, "Don't panic, everybody will get in!" But nobody believed them.

By 1 a.m., 1,000 people had paid 30 SFr to enter the club. According to the press, more than 3,000 were left outside when the club was full. A few minutes later the concert opened with the familiar "The Sacrifice Of Victor" horn riff. "We are The New Power Generation," announced Levi. "Right now... I said, right now, I said right now, school is in!" N.P.G. minus the rappers kicked off with the mostly instrumental version of "Deuce & A Quarter." Sonny added some chants of "goldnigga."

Prince came on stage for "Black MF In The House." He wore black sunglasses which he had on for most of the night. "Any racism in the house?", Prince asked after the song. Prince recited some lines from "Race" before starting the song. "The Undertaker" slowed down the tempo. It featured some great organ and electric piano solos. "Six" was next, with Prince on guitar. Tommy Barbarella did a great keyboard solo. Prince instructed a man on stage, who was filming the show with a handycam, to film Tommy. After a jazzy instrumental interlude came "Delirious," which the audience really took part in. "Blue Light" was another audience favourite.

"Come" was followed by the hard rock portion of the set, with "Endorphinemachine" and the revised, rawer and more instrumental version of "Peach." After a break, The N.P.G. came back on stage without Prince. Levi asked, "One more? Two more?" But he shook his head, pointing to his watch. They launched into an instrumental number. At the end, Levi took Prince's cane and directed the band with wild gestures. When Prince finally returned to the stage, he reclaimed his cane to wipe it off. "House In Order" followed. During the song, Prince went to Sonny and whispered in his ear. Sonny launched into an incredible bass solo. Prince got the audience to shout "Baby, baby!" in unison.

The audience was great and really participated in the show, but compared to the Vienna aftershow, the 70-minute Zurich gig was a bit more "professional," containing less jamming and joking around than usual.

31 AUGUST: PARIS (FRANCE), PALAIS OMNISPORT DE BERCY

French gospel group No opened the Paris concert with a 30-minute set, after which new videos were shown with George Clinton ("Paint The Whitehouse Black"), Mavis Staples ("The Voice"), and Carmen Electra ("Fantasia Erotica"), as well as Prince's "Peach." Then it was time for The N.P.G., minus the rappers. They played a brief 20-minute set, consisting of: "Deuce & A Quarter" / "Oilcan" / "Six" / "Goldie's Parade" / "House In Order."

Prince's concert was very good but a bit short because no second encore was played. The audience was very enthusiastic, although many complained that there was a lot of aggressive pushing in front of the stage. The security people didn't seem to care too much.

"She's Always In My Hair" featured a new, extended guitar solo. The piano sit-down started with "I Love U In Me," before Prince played instrumental excerpts from "With You" and "Venus De Milo," and the usual "Little Red Corvette."

After closing the main set with "7," Prince and band returned to the stage. Before kicking off the "1999" medley, Prince did a percussion solo whilst Tommy Barbarella took a dive into the audience. Lasting almost 25 minutes, the "1999" jam was definitely the highlight of the concert, with a lot of jamming and joking around. Mayte shook her ass at Prince's request.

The pre-concert soundcheck lasted about two hours and included a lot of work on new material. It started with Prince warming up alone on guitar and piano, playing instrumental versions of "Jailhouse Rock," "The Question Of U" and the end section of "Three Chains O' Gold." The whole band joined him for "Pope," "What's My Name," and "Interactive" amongst others. The new extended guitar solo after "She's Always In My Hair" was also rehearsed. At the piano, Prince played "Sometimes It Snows In April," "I Love U In Me," and "Somewhere Over The Rainbow," which was debuted during the second Paris concert.

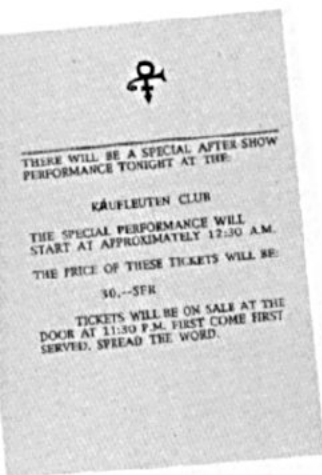
1 SEPTEMBER: PARIS (FRANCE) REX CLUB

House In Order / The Undertaker / Black MF In The House / Race / Blue Light / Delirious / drum solo / I Got The Ride / Bambi / Jailhouse Rock / Magoo / Come / Endorphinemachine / Peach / Pope - The P / America - Gett Off / Johnny.

A little more than two hours after finishing the first Paris concert, Prince was back on stage, at the Rex Club in Paris. Admission was F200 (\$35) and some 400 fans managed to get in. The club is very small, and with the whole band on stage, there was hardly room to move.

At 2:45 a.m., "Come" was played over the speakers. It was followed by the horn section taking the stage, playing the horn riff from "The Sacrifice Of Victor." Mayte ran on stage and jumped into the audience. She was followed by Prince who did the same! The concert started with a mostly instrumental version of "House In Order." It was followed by "The Undertaker," which evolved into a long jam with lots of instrumental solos. Prince preceded "Black MF In The House" with the spoken monologue, complaining about niggers coming into the club. Another song about racism and racial harmony followed, "Race." "Blue Light" and "Delirious" were two crowd pleasers with a lot of singalong.

After a short break, Michael Bland did a drum solo. He was joined by Sonny on bass and Prince on guitar, and "I Got The Ride" followed. The blues/rock segment continued with "Bambi," "Jailhouse Rock," and "Magoo," before the rest of the band joined the "power trio" for "Come," "Endorphinemachine," and "Peach," after which they left the stage.





The audience had almost given up on seeing them back on stage, but after a 10-minute wait they returned. Prince was wearing a towel around his head, over his eyes. He could hardly see where he was walking. They kicked off a frenzied funk jam with "Pope," which included some raps by Prince from the unreleased "The P." The jam continued into "America" and the fast part of "Gett Off." Mayte jumped into the crowd again, followed by Tommy, before they closed the gig with the "slow funk" of "Johnny."

Ending at 4:50 a.m., the Rex Club gig was the longest aftershow of the tour, lasting over two hours with breaks. Throughout, Prince gave his musicians a lot of freedom, and they were clearly enjoying themselves a lot. The stage was very small, with no separation from the audience, which made for a great audience contact. People who saw the previous after-shows in London, Barcelona, Vienna, Munich, and Zurich all felt the Rex Club gig was the most exciting one.

1 SEPTEMBER: PARIS (FRANCE) PALAIS OMNISPORT DE BERCY

Although announced as an N.P.G. promotional event, Prince was also present for an autograph signing session at the FNAC record store near La Place de l'Etoile in central Paris. "Peach" had just been released and was also sold. Later in the evening, at 6 p.m., a rehearsal took place at Palais Omnisport. This time it lasted an hour and included an instrumental version of "When You Were Mine" and a bit of "Wild And Loose." Two professional photographers were taking pictures during the rehearsal.

After an opening act by No (no N.P.G. this time), Prince played a brilliant concert, even better than the first night. Prince was very happy and playful throughout the concert. The piano medley was incredible, lasting over 10 minutes. Prince started with the newly added "I Love U In Me," moved to "Condition Of The Heart" (with vocals) and instrumental snippets from "Venus De Milo" and "Arms Of Orion." Then the whole band joined him for "Delirious." Some snatches from "Somewhere Over The

Rainbow" and "With You" led into "Little Red Corvette."

When the band returned after "7," the audience called on Tommy to stage dive like he did during the first concert. But he didn't want to do it, so the crowd tried to get Morris and Michael Bland to take a jump, before finally getting Mayte to dive into the audience. Instead of the usual "1999" medley, Prince played a terrific 35-minute encore of new material, something which hadn't been done since the first four concerts of the tour. Starting with "Come," he followed up with "Endorphinemachine," and "Peach." The next song was a surprise, "2gether." It had not been played since the first concert of the tour. Prince closed as usual with "Johnny." A truly great concert!

Showing no signs of getting tired after the hectic schedule, Prince attended a private party at Club de l'Arc. Prince arrived at 2:45 a.m. He danced with two girls, one of them doing very sexually suggestive movements while dancing with him. Prince left at 4:30 a.m. with one of the girls, but he arranged with a bodyguard to escort her out of the club while he got out from another door.

After having spent most of the day, September 2nd, in a recording studio in Paris, Prince showed up at Bains Douches at 3:20 a.m. He was with a blonde girl. They danced a couple of times, before leaving at 3:50 a.m.

3 SEPTEMBER: LUNEBERG (GERMANY), FLUGPLATZ

Despite being a festival concert, this was actually a very good show, with a superb encore jam as the highlight. "Sometimes It Snows In April" was left out and didn't return to the set again. The piano sit-down included "I Love U In Me" and "Venus De Milo" as an intro to "Little Red Corvette." The "1999" jam included "Baby, I'm A Star," "America," "D.M.S.R.," and "Pope." Prince played a bit of piano during the jam. "Peach" was played as a second encore.

4 SEPTEMBER: GHENT (BELGIUM), FLANDERS EXPO

For the first time since Lisbon, August 15th, The Game Boyz (and additional member Magoo) performed with The N.P.G. Prince's concert started as usual with Mayte gliding towards the stage over the audience, but one person managed to climb up on other people's shoulders and somehow managed to pull Mayte by her leg. Fortunately, nothing happened. From the first moment Prince stepped on stage, it was obvious that he was in a great mood. Throughout the concert he was smiling, clearly enjoying the warm reception by the Belgian crowd, which included many Dutch fans.

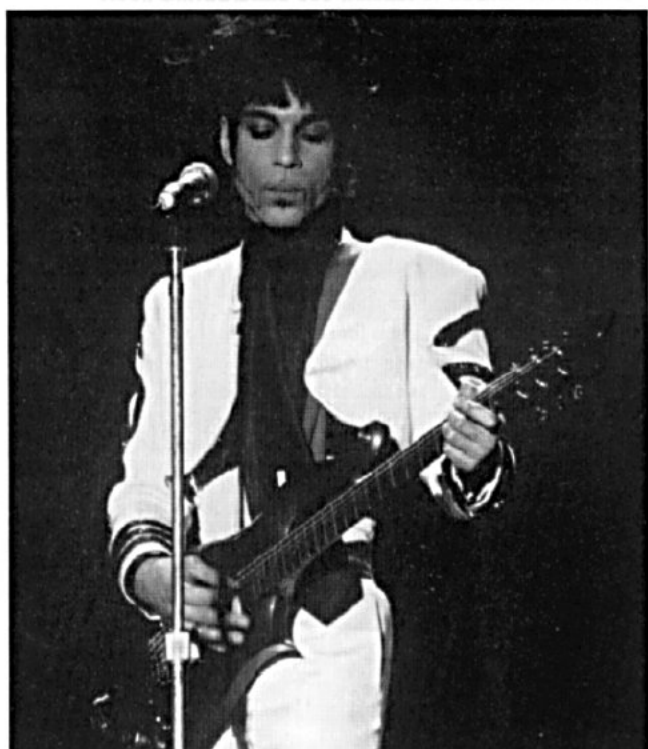
The piano sit-down was great, starting with "Venus De Milo" followed by "I Love U In Me," and a few lines from "Sweet Baby," the only time on the tour it was played. After "With You," Prince segued into "Little Red Corvette."

After the break, the band members walked to the front of the stage to pose as if for photographers, changing positions each time as Prince yelled out to them. Then Prince did a drum solo piece, similar to what he did in Paris (first night). Picking up his white bass guitar, he then began jamming. "Gimme a beat! C flat!" was his intro to "Pope," which kicked off the encore. When the song was over, Prince put down the bass guitar next to his metallic blue Cloud guitar and pointed at the guitar to see if the audience wanted him to play it. A loud cheering indicated that they definitely wanted him to play the guitar!

The audience replied "Prince" to his usual question of "What's my name?" He asked again, and this time the reply was Victor. Picking up a handmade symbol from a fan in the front rows, Prince showed it to the audience and said, "That's my name!" The encore continued with "1999," which had Prince and Levi trading guitar licks. After "Baby, I'm A Star" and "America" followed "D.M.S.R.," "Gett Off" and finally some chants from "Get Satisfied," during which Prince held the microphone into the front rows. There was no second encore, but most people were happy anyway since it had been such a great concert.

A 35-minute soundcheck was played a few hours before show-time, including "Girls And Boys" several times. The Game Boyz joined in for work on their set, including "Goldnigga."

Prince at the Rex Club in Paris, from the French Prince fanzine *Shockadelica* [above].





5 SEPTEMBER: BRUSSELS (BELGIUM), THE MIRANO

House In Order / Johnny / Peach.

Passes for the The Mirano aftershow were handed out during the Ghent concert. Some people balked at the admission, 200F, but the small club quickly became overcrowded. They had to endure hours of extremely loud techno music. Finally at 3:30 a.m., "Pink Cashmere" came over the speakers, followed by a couple of George Clinton tunes, "Get It Up" by TLC and "Funky Big Band" with Janet Jackson.

At about 4 a.m., The N.P.G. and The Game Boyz came on stage. Using borrowed equipment, Michael complained that he didn't have any drumsticks, "But never mind, I hit anything with anything." Levi announced, "N.P.G. in the muthafuckin' house," and launched into a 40-minute N.P.G. set. After an instrumental opening number, they played "Deuce & A Quarter," "Oilcan," before embarking on a lengthy jam with solos by Michael, Sonny and Levi. "Goldnigga," "Call The Law," and "2gether" closed their set.

The audience kept shouting for Prince throughout N.P.G.'s set and it left him no choice but to get up on stage. He kicked off with "House In Order." The first microphone he took didn't work, neither did the second one. Finally he got hold of one that functioned, but it was somehow symptomatic of the whole event. Prince tried to improve the sound, but the sound engineers had a hard time. The borrowed guitar Prince used was too big for him and he had difficulties playing it. For "Johnny," Tony M. brought up a girl onstage and sat her on his knee, while Prince was lying on the other side of the stage, talking to a girl in the first row for a while.

After a break, they returned for "Peach." Suddenly, Prince's guitar belt broke, but he didn't seem to mind too much, instead sitting down on a chair to perform the song. "I've got to go to Frankfurt," Prince said, and then they simply had had enough. Prince took the borrowed guitar and smashed it into pieces. Michael decided to do the same with the drum kit, kicking and pushing it all over the stage. They left at 5:25 a.m.

During the show, Prince had asked a few times, "What time is it?" Apparently, clubs in Belgium must close at 5 a.m., which meant that the club owner had to pay a fine. At the exit, they tried to get people to put up some more money.

5 SEPTEMBER: MAINZ (GERMANY), FLUGHAFEN FINTHEN

The N.P.G. featuring The Game Boyz opened for Prince with a 35-minute set consisting of: "Guess Who's Knockin'" / "Goldnigga" / "Oilcan" / "Black MF In The House" / "2gether" / "Call The Law" / "Johnny."

Prince's concert was unremarkable and fairly short. "Sometimes It Snows In April" was left out again. "Purple Rain" lacked the long intro, but was very intense and got a terrific response from the audience. The piano medley featured "I Love U In Me" and a bit of "Venus De Milo" as a lead-in to "Little Red Corvette." Mayte's German speech preceded the "1999" jam, which was followed by "Peach" as a second encore.



7 SEPTEMBER: LONDON (ENGLAND), BBC BROADCASTING HOUSE

1999 / Baby, I'm A Star / America / D.M.S.R. / Pope / Peach.

Prince played a 20-minute set before an audience of 250 fans in a small concert hall in the centre of BBC's Broadcasting House in London. The concert was broadcast live over Simon Bates' show on BBC Radio One. Bates had got a phonecall three days earlier from Prince's management, saying that Prince wanted to do a live gig on Radio One and particularly wanted to do it between 10:00 a.m. and 12:30. According to Bates, Prince wanted to do the show primarily to thank all the fans in the UK who couldn't make it to the Wembley concerts, and "because tonight at Wembley will be the last night by Prince and The New Power Generation."

Simon Bates introduced the concert, "The last person here was 25 years ago, who rocked it so loud, it was Jimi Hendrix, that he took Radio Four off the air. We have 250 people who are not here to see me. They've come to see a man who is live on stage as a special thank you to his UK fans. Would you welcome, live, Prince and The New Power Generation."

Prince kicked off the "1999" jam with the well-known words, "Don't worry, I won't hurt you. I only want you to have some fun... Are you ready?" The "1999" medley was a bit shorter than usual but included "Pope." Prince stopped the jam with the words, "What's my name? Confusion. Thank you." But a raunchy version of "Peach" followed on immediately. The song ended

in total guitar mania. The audience erupted in applause and the brief gig was over.

7 SEPTEMBER: LONDON (ENGLAND), WEMBLEY ARENA

The Wembley Arena concert was a late addition to the tour schedule. The Game Boyz with The N.P.G. opened for Prince, who having trashed his metallic blue Cloud guitar throughout Europe, was left to play a yellow one all night. Prince said before "Purple Rain," "This is the last time I'm gonna play this song for a while."

The piano sit-down was a highpoint. Prince performed "Condition Of The Heart," "I Love U In Me," "Venus De Milo," before the whole band kicked into "Delirious," followed by "Little Red Corvette."

After "7," Prince came onstage to do a percussion solo, similar to what he had done in Paris (second day). Before the "1999" medley started, the band members posed at the front of the stage much like they did in Ghent. The "1999" medley wasn't much different from earlier shows.

After the first encore, two extra microphones were set up and Prince came out with The Steeles to sing "The Sacrifice Of Victor," the only time it was included in the regular set. The Game Boyz also came out on stage. After the song, they wrapped Prince in a black shroud-like cloth and carried him off the stage, as it were a funeral for "Prince." Really scary. But after a long pause, Prince appeared again to play "Peach," which was extended with a long instrumental coda.

8 SEPTEMBER: LONDON (ENGLAND), BAGLEY'S WAREHOUSE

I Got The Ride / Magoo / Honky Tonk Women / Bambi / Jailhouse Rock / The Undertaker / I'll Take You There / Well Done / Calling You / Soldier Of The Lord / Heart In My Hand / Deuce & A Quarter / Call The Law / Johnny / House In Order / Come / Endorphinemachine / Peach.

After the final performance of the *Act II* tour at Wembley Arena, Prince threw a grand, Egyptian-themed party at Bagley's Warehouse in the King's Cross section of London. About a week prior, some 3000 tickets went on sale for the party, which was to last from 10:00 p.m. (September 7th) until 6:00 a.m. (September 8th) the following morning. The party was dubbed "The Dawn" and a commemorative T-shirt was for sale. Inside the Warehouse, there was a complex of rooms, one of which had a stage set up. The others were filled with belly dancers, snake charmers, fire eaters, sphinxes and Egyptian draperies, a disco, and video screens on which were shown footage of aftershow performances similar to the BBC "Omni-bus" documentary. The crowd included a few celebrities such as Linford Christie, Colin Jackson, George Michael, Des'ree, and Seal.

There had been no promise of a performance by Prince, only that he and The N.P.G. would put in an appearance during the night. But with so many aftershows having been done already, many thought the chances were pretty good that there would be one more, final show. The room where the stage had been set up held only around 1,000 people, so many forward-thinking individuals staked out



their places near the stage early on. Others who were curious about the activities in the other rooms found themselves left out when the aftershow started, as the stage room was sealed off when it became jammed. Similarly, in the warehouse as a whole there was so much overcrowding that the heat was making people faint, but the police surrounded the club and told the crowd that no one was allowed to leave before Prince. For many in the stage room, the night was a dream, but for others outside that room, it was more of a nightmare.

At 3:00 a.m., Prince came onstage with Sonny and Michael Bland, the "power trio of Paisley Park." They began with the blues number they had been doing at other aftershows, "I Got The Ride," followed by "Magoo." They started with a cover of "Honky Tonk Women" when Prince stopped the band dead, preferring to go into "Bambi" instead. After a version of Elvis Presley's "Jailhouse Rock," the rest of The N.P.G. came onstage. The stage was almost too small for them all, so Sonny had to hold his bass upright.

Mavis Staples joined them for "The Undertaker" and the old Staple Singers hit "I'll Take You There." Mavis left and The Steeles, with Prince backing on guitar, moved to the centre of the stage to sing "Well Done," the song Prince wrote for their album, *Heaven Help Us All*. Next Jevetta Steele sang "Calling You," and the traditional "Soldier Of The Lord," after which she was joined by her family for "Heart In My Hand."

Prince and The N.P.G. took over the show again. Augmented by The Game Boyz, they performed "Deuce & A Quarter," "Call The Law," and "Johnny." Mavis returned to do "House In Order," which was followed by an instrumental jam. After a break, Prince and The N.P.G. came back out for an encore which included "Come," "Endorphinemachine," and "Peach." Like at Wembley, Tony wrapped Prince in a cloth and carried him off at the end.

The concert was filmed with several cameras. At one point, Prince bumped into a cameraman who blocked his view. Many felt Prince seemed a bit "lazy" during the show, probably treating the event mainly as an opportunity to showcase Paisley Park Records artists.

Compiled and written by the UPTOWN staff.

Intro by PER NILSEN.

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Thanks for photos: LARS O. GÜTHLING: Zurich, August 29th [p. 6],

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September 5th [p. 9, 20 top], FREDRIK

GLIMBERG: Autograph signing session, London,

July 30th [p. 10], LENA GARNOLD:

Göthenburg, August 6th [p. 13],

THOMAS J. KREBS: Luneberg,

September 3rd [p. 15, 16-17], and AXEL

ENGELHARDT, London, July 31st

[p. 20 bottom].



Prince In London from the British magazine Q.



Born into some kind of poverty on July 22nd 1941 in the small town of Kannapolis, North Carolina, George Clinton and his family were living in Newark, New Jersey by 1952. He soon began running with a local gang, who found time between battles with rival outfits for some street-corner doo-wop singing. As early as 1955, Clinton formed the original line-up of The Parliaments, installing himself as lead singer. Their first single was "Poor Willie" for ABC in 1956. It was followed by "Lonely Island" for New Records in 1958. Both were unsuccessful. The Parliaments then signed to Motown Records, but the recordings they did for Barry Gordy were not issued. In 1965, they recorded another single, "My Girl," for Golden West Records, which also sunk without a trace.

Golden West's founder, Ed Wingate, let Clinton experiment as a producer. He cut singles for artists like The Fantastic Four, Pat Lewis, J.J. Barnes and Theresa Lindsay, and managed to form his own record label, Marton, to issue two singles. In 1966, Motown bought Golden West out, so Clinton ended up with The Parliaments on Motown for the second time. But they were soon released and went to Revilot.

Their first single for the new label was "(I Wanna) Testify," though as Clinton confesses, "the group wasn't on the record, I did it with another group I recorded called The Holidays, and Pat Lewis." On the surface, at least, the single was Motown-inspired, with back-up vocals that owed something to The Isleys and The Temptations, but there was a deliberate twist of the formula. Clinton explains: "Though it sounded like a soul record, I was still doing it like rock 'n' roll, with that edge." "(I Wanna) Testify" peaked at No. 3 on the *Billboard* R&B chart.

PSYCHEDELIA

The year was 1967, when psychedelia was at its height, and Clinton became profoundly affected by the movement. "We started wearing those flowery shirts that looked psychedelic, but we were still doing those dance routines. It looked kinda goofy. Little by little, we were in the dilemma where we were too black for the white folks and too white for black folks, but the people that liked us on both sides *stuck!*"

By 1967, Clinton had recruited a full-time band for his vocal combo, among them Eddie Hazel (lead guitar), Tawl Ross (rhythm guitar), Bill "Bass" Nelson (bass), and Tiki Fulwood (drums). They remained the core of Clinton's instrumental crew into the early 70's. The Parliaments issued a run of off-the-wall R&B singles, two of which, "All Your Goodies Are Gone" and "A New Day Begins," followed "Testify" into the charts.

However, Clinton's vision had moved beyond the R&B charts. Just as the vocals on "Testify" had owed as much to The Rolling Stones as to The Isley Brothers, he was now taking his cues from both James Brown and the psychedelic rock of California, Detroit and London.

Late in 1968, the Revilot label collapsed, and all of its master tapes and artists were wrapped up in litigation. The Parliaments' last single, "A New Day Begins," was licensed to Atco in time to make the *Billboard* charts, but everything else was lost. That included the group's name. When Clinton tried to take it elsewhere, someone slapped a writ on him. It was time to start over.

FUNKADELIC AND PARLIAMENT

Through 1968, The Parliaments had been out on the road on package tours that mixed R&B bands with hard rock groups like The Stooges and The Amboy Dukes. Clinton began to conceive of a unit that would mix dance material with the effects and ephemera of psychedelic rock. So were born The Funkadelics, a name that paid simultaneous tribute to funk and psychedelia.

Young keyboard genius Bernie Worrell was recruited as Clinton's sidekick, and Clinton formed the Funkadelic label to issue a one-off single by Rose Williams. At first, "Whatever Makes My Baby Feel Good" sounded like a standard Detroit soul record, but its hard weird chord changes, and the bursts of fuzz guitar between each verse signalled that some kind of revolution was in progress.

From the Funkadelic label and The Funkadelics, it was only a short step to Funkadelic. Clinton had already been excited and scared by the emergence of another outfit mixing funk and rock, Sly and The Family Stone.

The Funkadelics signed with Sly's Stoneflower label but never got a record out. Instead, The Funkadelics were revised to become Funkadelic, and signed with entrepreneur Arnen Boladian's Detroit-based Westbound label

TESTIN' POSITIVE 4 the funk

Together with James Brown and Sly Stone, George Clinton rates as one of the most influential R&B and funk artists of all time, and no one single artist has had a bigger influence on rap music. Advocating black equality and awareness, Clinton's lyrical inspiration is also evident in today's black music. In this article we trace Clinton's illustrious career and check out his two Paisley Park albums, *The Cinderella Theory* and the newly released *Hey Man... Smell My Finger*.

in 1969. Taped between late 1968 and mid-1969, their debut album, *Funkadelic*, was a staggering amalgam of James Brown-style funk licks, psychedelic rock guitar, and acid-drenched brainstorming.

Always able to look in at least two directions simultaneously, Clinton launched Funkadelic at the same time as he reformed The Parliaments, as Parliament. While Funkadelic didn't list Clinton among their contributing musicians and singers, Clinton was firmly the lead vocalist of Parliament, who signed to Holland/Dozier/Holland's Invictus label in 1969.

Raymond Davis, Grady Thomas, Fuzzy Haskins, and Calvin Simon were recalled to the ranks for Parliament's initial sessions, which produced a bizarre album, *Osmium*, and a run of singles, just one of which, "The Break-down," made the Soul charts. Song-oriented, unlike Funkadelic, *Osmium* was Clinton's last overt nod to the 60's R&B sound, soaked in inventive production ideas.

FREE YOUR MIND... AND YOUR ASS WILL FOLLOW

No sooner was *Osmium* in the shops than it was joined by a second Funkadelic album, the legendary *Free Your Mind... And Your Ass Will Follow*. "We wanted to find out what it was like to cut a whole album while we were tripping on acid," Clinton has been quoted as saying, and the album is a tapestry of freak-out philosophy and wah-wah guitar, indulgent to be sure, but a clear forerunner of the late 80's rave culture.

Between 1970 and 1974, Funkadelic dominated Clinton's attention, while Parliament were left to stew. 1971 saw the release of the third Funkadelic album, *Maggot Brain*. "I have tasted the maggots in the mind of the universe," Clinton announced as the start of the title track, a long, anguished guitar solo by Eddie Hazel, achieved when Clinton asked him to imagine the saddest thing he could, and Hazel obliged by envisioning the death of his mother. The track lead into its absolute opposite, a great reworking of the Detroit soul sound on the (flop) single, "Hit It And Quit It."

Bill "Bass" Nelson and Tawl Ross had jumped ship after *Free Your Mind*, while Gary "Doo-Wop" Shider was a notable addition to the flexible Funkadelic crew for *Maggot Brain*. Bernie Worrell's influence on the sound was

growing all the time.

A key moment in Funkadelic's history came late in 1971, with the arrival of three young funk musicians who had started out as The Pacemakers, and been incorporated into James Brown's JBs in 1969. Fed up with James Brown's inflexible demeanour, they leaped at the chance to join Clinton's creative chaos. William "Bootsy" Collins (bass), his brother Catfish Collins (guitar), and Frankie "Kash" Waddy (drums) were added into an instrumental ensemble that was now more than 20-strong. This multi-linear band recorded the double album *America Eats Its Young*, still weird, but a definite step away from psychedelic rock towards more orthodox black music. This was the debut of the pure Clinton funk, with tracks like "Loose Booty" and "I Call My Baby Pussycat," a clear indication of what was to come.

America Eats Its Young was the second album in a row to have sleeve-notes credited to "The Church of the Final Judgement," whose intransigent rhetoric alarmed some critics. Clinton just moved straight ahead, and in 1973 he released another Funkadelic album, *Cosmic Slop*.

Scientists were working on the theory that life began in a "cosmic soup." Clinton messed with the idea, and introduced a note of pure chaos. It was the pinnacle of his original Funkadelic vision, though the music didn't always match the concept. "March To The Witch's Castle" was an early recognition of the problems facing Vietnam veterans, but many of the songs were light-headed.

There were plenty of drugs on board. Enough, in fact, to persuade Bootsy Collins and his friends to leave the ship before they lost their minds on the road. They formed The Complete Strangers, which turned out to be an apt reflection of their commercial stature, and within a year or so, they were back.

PURE FUNK

1974 was the year that Parliament returned, ostensibly the same vocal quintet who had worked for Revilot in the 60's, but actually another pawn in Clinton's masterplan. They signed to Casablanca and issued the monstrous "Up For The Down Stroke," an irresistible slice of funk that was Clinton's biggest hit since "Testify." There was an album to match it, which reworked

several of The Parliaments' 60's sides, and stripped Clinton's funk sound to its basics.

The positioning of Parliament on the newly formed Casablanca label left its mark on the group. Neil Bogart's label was the home to Village People, Donna Summer, and, not least, Kiss, whose stunning use of outlandish visual masks and over-the-top packaging inspired the way in which Clinton began to market his crew.

All five Parliament members also turned up on the next Funkadelic offering, *Standing On The Verge Of Getting It On*. The split between the album's packaging, masterminded by comic genius Pedro Bell, who worked closely with Clinton throughout this period, and the ruthless, overpowering music was dramatic. Clinton filled the liner notes with funk-ed-up gibberish, appointing himself "Supreme Maggot Minister of Funkadelica," while Bernie Worrell was "Spaced Viking," Fuzzy Haskins "a prototype werewolf" and on and on. But exactly when the music might have disintegrated, Clinton unearthed his hardest funk attack to date. "Red Hot Mornin'" was a devastating dance track, but the real explosion was "Alice In My Fantasies," a pioneering chunk of funk metal, with a spiralling Eddie Hazel guitar solo. The title track, meanwhile, was a dead ringer for James Brown at his funkiest.

Although Parliament's music was closer to Clinton's R&B roots, he used the group as the vehicle for some of his most ridiculous concepts. Space imagery increasingly dominated Parliament's records, which became the venue for Clinton's assertion that black people were the original inhabitants of the planet, who had then retired to outer space before returning to free the world. So was born P. Funk, not just a convenient abbreviation for his two bands, but also a message in itself, "Pure Funk." Clinton began creating characters to match his concept, and the next few Parliament albums were full of Dr. Funkenstein, Sir Nose D'Voidoffunk and Starchild.

THE NEW GODFATHER OF FUNK

While Parliament hit the charts with a remake of "Testify," Clinton worked simultaneously on three new records, Funkadelic's surprisingly low-key *Let's Take It To The Stage*, enlivened by a fiery dance cut, "Get Off Your Ass And Jam," and two Parliament records, *Chocolate City* and *Mothership Connection*.

With *Chocolate City*, Clinton says, "the thing was black, everywhere. It was a joke but at the same time, it was a real jazzy record you could actually sit down and listen to and not have to dance. We just had a mixture of Fred Wesley and James Brown, and I played the DJ." The title track was one of Clinton's clearest political statements on record. With *Mothership Connection*, meanwhile, the message was the dance, from the singalong "P. Funk (Wants To Get Funked Up)" to the anthemic "Tear The Roof Off The Sucker (Give Up The Funk)."

The arrival in Clinton's camp of ex-James Brown horn players Fred Wesley and Maceo Parker left him unchallenged as the new Godfather of Funk. Typically, Clinton named them The Horny Horns, and primed them for projects of his own. His ever-growing tribe of musicians increasingly swapped roles from one album to the next; the only constant was Clinton's supremacy.

Funkadelic lost momentum when they switched labels. *Tales Of Kidd Funkadelic*, the Kidd being new guitarist Michael Hampton, who had taken over from Eddie Hazel, was their farewell to Westbound, while *Hardcore Jollies* introduced them to Warner Brothers. They retained the flamboyant Pedro Bell artwork and the increasingly incoherent sleeve notes.

Parliament encapsulated Clinton's "philosophy" on *The Clones Of Dr. Funkenstein*, which suggested to some observers that Clinton was submerging the funk in his fantasy rhetoric. Bootsy let nothing get away in the groove, though, and dancefloors around the world filled to the sound of hits like "The Pinocchio Theory," "Bootzilla," and "Jam Fan (Hot)." Clinton and Collins shared the writing and production credits, as Bootsy issued albums like *Aab... The Name Is Bootsy*, *Babyl*, *Bootsy's Player Of The Year*, and *This Boot Is Made For Funk-N*.

UNCLE JAM

Uncle Jam's Army was another Clinton obsession at this time. It was a collective title for his third wave of spin-off projects. There were The Brides Of Funkenstein, a female/male vocal team who scored a Soul Top 10 hit with "Disco To Go" in 1978. There was Parlet, a female vocal trio, while Fred Wesley and the Horny Horns recut Parliament's "Up For The Down Stroke" for a minor hit in 1977.

Bootsy Collins took centre-stage for an album and a single, both named "Stretchin' Out In Bootsy's Rubber Band." Eddie Hazel cut a solo album in 1977, as did long-time Clinton sideman Fuzzy Haskins. Eventually keyboard maestro Bernie Worrell got the solo treatment as well. Hornman Maceo Parker branched out into The Sweat Band for a 1980 hit on Clinton's Uncle Jam label, and there was Zapp, Godmother – the list was almost endless.

And still the Parliament albums kept coming: *Funkentelechy Vs. The Placebo Syndrome* and *Parliament Live – The P. Funk Earth Tour* in 1977 and *Motor Booty Affair* in 1978. All of them had lavish artwork and ridiculously self-indulgent concepts, but they sold, to the extent that both "Flash Light" (from the *Funkentelechy* album) and "Aqua Boogie" (from *Motor Booty Affair*) topped US Soul charts.

Funkadelic weren't far behind. After years of being outstripped in the charts by Parliament, they scored their biggest hit with the unforgettable "One Nation Under A Groove," and an album/12" single coupling of the same name. It was the biggest R&B hit of 1978. It coincided with the launching of perhaps the most ambitious tour of all time, spanning the winter of 1978/79, under the name of "Parliafunkadelicment Mothership Connection."

Parliament celebrated the end of the tour with their poorly-received album, *Gloryballastoptid*, signalling the end of the dream. As the 70's wore on, it became increasingly apparent that the public began to tire of the prolific output of Clinton's informal collective, and to lose track of the highly complex sub-plots going on within P. Funk material. Clinton was facing mounting debts, many of them resulting from the over-ambitious staging of the Mothership Connection tour.

Funkadelic replied with the more impressive *Uncle Jam Wants You*, released in 1979. The same year, Clinton recorded the final Funkadelic album, *The Electric Spanking Of War Babies*, which wasn't released until 1981 because Warner Brothers argued that it should be stripped down from two albums to one. Parliament kept funk-ing, with the 1980 album *Trombipulation*, and the instrumental groove of singles like "The Big Bang Theory," "Theme From The Black Hole," and "The Agony Of DeFeet." But like Funkadelic, the group's days were numbered.

SOLO CAREER

Until 1982, there had never been a George Clinton solo record. That year he signed to Capitol, and presented them with a monster hit single, "Atomic Dog" and an impressive album, *Computer Games*, which was much more electronic than anything he had done before. He began using drum machines and synths provided bass lines and the main instrumentation. There are many similarities between the album and Prince's "synthetic" music at the time, for example 1999 and the *Vanity 6* album.

Between the collapse of Clinton's P. Funk empire and his return as a solo act, rap was emerging as a new musical force, and Clinton was one of the few older-generation musicians who was astute enough to realise how the new music could be turned to his own advantage. "Atomic Dog" was specifically aimed at the hip-hop market, while another track, "Loopzilla," was probably the first open celebration on record of the new art of sampling, complete with its repeated references to Bambaataa's "Planet Rock."

A second solo album, *You Shouldn't Nuff Bit Fish*, followed in 1983, which was the year that Clinton toured the States with another grandiose multi-peopled army, The P-Funk All Stars, which included Sly Stone, Bobby Womack and the remnants of Uncle Jam's Army. They released an album called *Urban Dancefloor Guerillas* and taped a double live set, *Live At The Beverly Theater, Hollywood*, which was issued in 1990.

The past was still overshadowing the present, however, and in 1984, Clinton had to file for bankruptcy. Solo album number three in 1985, *Some Of My Best Jokes Are Friends*, introduced a collaboration with Thomas Dolby. The same year, Clinton branched out in a different direction when he was asked to produce the second album by The Red Hot Chili Peppers, *Freaky Styley*, with Maceo Parker and Fred Wesley in tow.

Clinton's last Capitol album was *R&B Skeletons In The Closet* in 1986, which dealt with the problems involved in cracking the black music market in the mid-80's. "If you start out making records for pop radio," he explained, "you run the risk of not getting played because you're black, and not getting on black radio because the record sounds pop."

ENTER PRINCE

Besides a cameo appearance in the movie *The Night Before*, there was no new album from Clinton between 1986 and 1989, which counted for genuine hardship for a man used to trundling out records three or four at a time. Then, in August 1988, he turned up with Prince during a show at Wembley Arena, fuelling rumours that he had been signed to Paisley Park. A month or two later, the stories were confirmed, Paisley Park having agreed to wipe out Clinton's \$150,000 tax debts with their advance. "I hollered 'help' and Prince came to the rescue," Clinton said later.

It was a logical enough move. Prince had long been an admirer of Clinton's daring funk experiments. Clinton is said to have been the direct inspiration for "Erotic City." A DJ at the First Avenue remembers Prince showing up with an acetate the day after Clinton had played a local show.

Prince first met Clinton in 1984 while on the *Purple Rain* tour when Clinton hung out with the band during the Detroit concerts. The next year, Prince recorded "Eternity" and "Euphoria Highway" (with Sheila E) for possible use by Clinton on an album he was planning with Vanessa Williams, who guested on R&B *Skeletons In The Closet*. The album never materialized and "Eternity" instead turned up on Sheena Easton's *No Sound But A Heart*, while "Euphoria Highway" remains in the vault. Later, Prince cut a version of "Cookie Jar," a song originally recorded by Parlet, but it was probably never considered for placement on any album, being more of a fun musical "exercise" for Prince.

Clinton's debut album for Paisley Park, *The Cinderella Theory*, emerged in August 1989. Although contractual stipulations at the time prevented him from talking about Prince's involvement in the album, Clinton later said that he gave Prince the tapes to work on, "I said, 'Go play with 'em.' Next thing I know, he's sending me the tapes, and at first I'd be down on it 'cos it'd be so far away from what I wanted, then in two or three days I'd realise, 'Oh shit, I think he got something here!' He's a clever motherfucker!" Prince had received the tape from Clinton in late 1987, but new songs were added to the album along the way.

The eccentric and adventurous mix of funk and rock of *The Cinderella Theory* was quite similar to Prince's music at the time, which was becoming increasingly demanding. Clinton said that he went out of his way to "make a difficult album, one that it takes you time to understand and get into." Two singles were released without commercial success, "Why Should I Dog U Out?" and "Tweakin'," on which Prince's horn players Eric Leeds and Matt "Atlanta Bliss" Blistan both appear. Clinton has also acknowledged Prince's involvement in the remixed 12" version of "Tweakin'," a song written by Flavor Flav and Chuck D. from Public Enemy, B. Bishop, and D. Spradley.

Later in 1989, Prince and Clinton re-worked two tunes Prince had originally cut in 1986, "Soulpsychodelicade" and "We Can Funk." The latter was included on Prince's 1990 album, *Graffiti Bridge* (with a Clinton co-writing credit). Clinton was also visible, though hardly audible, alongside Prince in the ill-fated *Graffiti Bridge* movie. He played a near-silent nightclub owner in the film. Work also began on a second Paisley Park album by Clinton, this time with Prince being musically involved from the beginning.

HEY MAN... SMELL MY FINGER

As early as the summer of 1990, the album was reported to be ready for release, but it would take three more years before *Hey Man... Smell My Finger* eventually appeared. "I was made to wait for four years to get this record out," Clinton commented after the release of the album in October 1993. "Ain't no real record people in the business no more. Ain't none, and no black folks, so soon as somebody else say, 'Well, I don't know...,' then they don't know, either. I wasn't about to put another track on the album or cut nothing out."

A tape of an early configuration of the album surfaced in 1990/91. It included several songs that ended up on the album, albeit in remixed and sometimes very different versions, "Rhythm And Rhyme," "The Flag Was Still There," "Way Up," "Get Satisfied," "Dis Beat Disrupts," and "High In My Hello." Most of these feature instrumental contributions by Prince, playing bass, guitar and keyboards, while Eric Leeds plays sax on four of the tunes. Eric also played sax on two songs that didn't make it onto the album, the B-side "Booty," and the Prince-penned "My Girl." Mavis Staples was called on to sing backing vocals on "My Pony," another Prince-tune that was left off the album when Clinton began adding new tunes during 1991-92, one of them

Has **GEORGE CLINTON** launched a radical redecoration of 1600 Pennsylvania Avenue?



being "The Big Pump," from 1991, co-written by Prince and Clinton.

Motown boss Berry Gordy's son Kerry Gordy, came in to work on the album in 1992 and he became a crucial factor in finally getting the album out. Said Clinton, "I told him I could get Ice Cube, Dr. Dre, Yo-Yo, I could get all of them on a record. So he went straight back and said to the label that anybody who can't get a hit record with Yo-Yo, Dre, Cube need to be fired."

Kerry Gordy provided one of the best tracks, "Martial Law" (written by Clinton, Gordy and William Bryant III) and came up with the idea for "Paint The White House Black," which spins off a phrase from Parliament's *Chocolate City*. Rappers Dr. Dre, Ice Cube, Chuck D., Flavor Flav, Yo-Yo, and MC Breed all guest on the politically tinged track. Other guests on the album include Anthony Kiedis and Flea of The Red Hot Chili Peppers, who appear on "Martial Law." Humpty Hump from Digital Underground and Money B. add some flavour to "Rhythm And Rhyme," a breakdown of the essence of rap where Clinton flaunts a stream-of-consciousness rhyme style.

Much like on *The Cinderella Theory*, Clinton also let Prince work on the songs he had on tape in late 1992. "I said, 'Now don't be shy. Put somethin' on these motherfuckers.' He came to me like this was so sacred. I said, 'Fuck that. I need a hit record. You've got the shit, let's put it together.'" Besides nine tunes that ended up on the album, the tape contained a new version of "We Can Funk."

All in all, *Hey Man... Smell My Finger* is a terrific album, containing some outstanding funk material. "Way Up" and "Martial Law" combine deep funk grooves with infectious refrains, while "Paint The White House Black" is powerful funk/rock with rapping. Other highpoints are "Dis Beat Disrupts," which samples Prince's "Housequake," and "Get Satisfied," from which Prince borrowed the refrain on his *Act I* and *II* tours. Prince's songwriting contribution to the album, however, the house-style "The Big Pump" is a bit too lightweight and seems out of place.

Whereas *The Cinderella Theory* was a disappointment and didn't do much commercially, the star-studded *Hey Man... Smell My Finger* is a brilliant album and comes at a time when Clinton's public profile is higher than ever. As Clinton himself concludes, "The Mothership is on its way back, getting ready to wage urban dancefloor guerilla warfare again, rescuing dance music from the dead!"

By MAGNUS NILSSON.

Information and quotes from interviews/articles in *RECORD COLLECTOR*, *HIP HOP CONNECTION*, *THE SOURCE*, *VIBES*, *SOUL CD*, *Q*, *INTERNATIONAL MUSICIAN* AND *RECORDING WORLD*, and *SECONDS*. ► p. 30

MAVIS STAPLES



They call me
MELODY COOL

Four years after her Paisley Park debut album, *Time Waits For No One*, Mavis Staples is back with *The Voice*.

Here Per Nilsen takes a look at the history of Mavis, her teaming up with Prince and her two Paisley Park albums.

The Staple Singers were formed in 1951 and made their first record for Vee Jay in 1956. They were a gospel group that comprised Pops Staples and his four children, Yvonne, Purvis, Mavis, and Cleo. They remained strictly gospel until the advent of the Civil Rights Movement in the late '50s. According to Mavis, Pops attended a service given by Dr. Martin Luther King and decided to incorporate "aware lyrics" into their songs.

Their "March On Freedom's Highway" was used as the anthem for King's march from Montgomery to Selma and a song Pops wrote for *The Other Side Of The Staple Singers* album on Trip Records, entitled "I Had A Dream" inspired King's most famous speech.

In the mid-'60s they signed to the legendary Stax label and cemented their growing popularity with songs such as "Respect Yourself" and "I'll Take You There," a long-time Prince favourite.

With the demise of the Stax label, the group fell on hard times and a run of bad luck. When disco came, "Nobody wanted to hear any more good music. I had to go into all my investments. Everything was gone," said Mavis. When they covered David Byrne's "Slippery People," which looked like giving them their first major hit in years, their record company went bust.

A CALL OUT OF THE BLUE

Surviving on the proceeds from live appearances, it wasn't until early 1987, when Mavis received a phone call from Prince, that things began to look up. "He got my father. Pops found me at my sister's house and he said, 'Mavis, Prince is looking for you.' I said, 'Oh stop it Pops, Prince looking for me! You're jiving me.' He said, 'Mavis, I'm not jiving. Take this number.'"

Prince had heard that Mavis was looking for a record deal and assigned his management to get Mavis for Paisley Park Records. "This was Prince's manager, Bob Cavallo. I got him the next day and he told me, 'Prince would like to sign you and write for you.' I'm taking all this in, bubbling inside and trying to be cool." Although she was excited, Mavis was a bit cautious about hooking up with Prince. "So I said, 'Well what would Prince write for me? I've heard songs that he's written for Apollonia and Vanity and these to me are kiddie songs, teenybop. I'm a grown woman and I need songs with substance.' He said, 'He's very much aware of that and he'll be writing adult songs with a contemporary background.' I said, 'OK, that's fine, we can work together.'"

"Then I had to call Al Bell and tell him, 'I can't go with your label, Al.' But I thought this is alright now. I can keep my apartment, I'd already had to sell my car and the Internal Revenue were moving in on me, so I said well everything might be alright now. Prince is a genius, a giant, and his music is good."

COMMUNICATION PROBLEMS

However, it wasn't until months later, in August 1987, that Prince and Mavis got together for the first time. "He came to see the family when we performed at the Forum in Los Angeles. We came offstage, and my sisters and I were going to the dressing room. I told my sisters I was going to be cool when I met Prince. Here he comes in a white suit looking real hip and as soon as I saw him I went, aargh. I was acting like a kid, cool went out of the window. My first words to him were, 'Prince, I've got to kiss you for my mother. My mother loves you and she's 70 years old.' He said, 'That's OK, Mavis, do this side too for mama.' I kissed him on both sides."

"So we went to the dressing room and much to my surprise, I had no idea, this man was so bashful. He blushed and he smiled all the way through the 45 minutes he stayed there. I asked him questions and he would give me one or two-word answers. I asked him about Paisley Park, asked him about how it was and he said, 'You'll see, Mavis.' Instead of describing it to me, he just said, 'You'll see.'"

"From that I left and went back to the hotel thinking all the time, we've got to find a way to communicate. If we're going to be working together we got to be able to talk to each other. The next morning we flew back to Chicago and it all came together. I started writing him letters, letting him into my life, telling him about myself and that was enough for us to start on the album."

LONG-DISTANCE SESSIONS

When it was time to begin work on the album, *Time Waits For No One*, Mavis and Prince never actually worked together side by side in the studio.

"Basically, the way we worked was that Prince would put down tracks for the songs and he'd send me a tape. If there were any problems, we'd talk them out and then I'd go into the studios in Memphis to do the vocals."

The choice of Memphis as the setting for Mavis to put down her vocals had more than a little to do with sentimentality on her part, "He'd asked me where I wanted to record and I said Memphis because I knew I'd be around familiar people, like William Brown, who was the engineer on all those early Stax recordings and of course Al Bell, Horner Banks and Lester Snell. After we finished the vocals, we'd send the tapes back to Prince and then he might make some changes on the tracks."

The first songs Prince sent to Mavis were "Jaguar" and "Interesting." "With 'Jaguar' I was so excited I played it on my Walkman, not my stereo at home. The song was so high and I called my manager. I said to him, 'How do you turn a Prince song down?' He said, 'What are you talking about?' 'I said, I can't sing this song. Prince is too high for me.' All this got back to Prince but what had happened was that my Walkman was playing too fast and it speeded it up a whole key. We had a big argument until we sorted it out."

Prince recorded "Interesting" and the title track in early 1988. "I Guess I'm Crazy" was also done at this time, whereas three songs were pulled out from the vault and updated, "Jaguar," "Come Home" and "Train." The latter had actually been planned for inclusion on (one of the configurations of) *The Dream Factory*, the 1986 album Prince scrapped when he parted from The Revolution. With the exception of "Interesting" and a few outside contributions to the other songs, Prince plays all the instruments on the songs he submitted for the album.

OVERLOOKED

The album was released on May 24th, 1989. It features six songs written by Prince, including one in collaboration with Mavis. Two songs were donated by soul veteran Horner Banks and his producer Lester Snell. Prince was the producer of his tracks, while Banks and Snell, along with Stax-founder Al Bell, produced the other two tracks.

Besides the two non-Prince tracks on *Time Waits For No One*, the catchy "20th Century Express," a commentary on life in the 80's, and the reflective but lightweight "The Old Songs," the three slower numbers and three funkier tunes supplied by Prince are of varying quality. Nothing is really musically innovative or outstanding, but the album is an enjoyable collection of funk, soul and pop tunes, enhanced by Mavis Staples' distinctive husky voice, which is in great shape throughout.

The opening "Interesting" was cut as a live recording with a large part of the *Lovesexy* tour band, with horn players Eric Leeds and Atlanta Bliss, Levi Seacer Jr. on bass, Mikko Weaver on guitar, and Dr. Fink and Boni Boyer on keyboards, but with Prince on drums (drum machine) instead of Sheila E. The song is reminiscent of much of Prince's jazz-infused *Lovesexy* rock/funk material, with discordant horns arrangement by Eric Leeds and Atlanta Bliss. The net result is not very interesting, though.

Much more convincing is "Come Home," a slow laid-back soulful number with a strong chorus and funky slap bass and wah-wah guitar by Prince. Eric Leeds and Atlanta Bliss add subtle horn shadings to great effect. Mavis is desperate to make up, "Please come home. It's just a matter of time before I go right out of my mind. I don't care who was wrong, baby." This is the first of several songs that concern unhappy love and hurt feelings, something of a recurrent theme of the album.

Even better is "Jaguar," a sparse funky number with a patented Prince rhythm guitar lick. The song goes into a long funky vamp with a lot of playful effects and with Mavis doing her best to sound like a jaguar, repeating, "I'm gonna get cha."

Another song about unrequited love, "Train" is disappointing, being too monotone and sporting a weak refrain. The jazzy horn stylings by Eric Leeds and Atlanta Bliss do little to improve matters.

"I Guess I'm Crazy" is yet another song about heartbreak. Musically it is quite an ordinary, slower-paced number with an electric piano to the fore. "It deals with emotions, about how being in love can be one of the most beautiful and painful things you can experience."

Mavis turns in a great performance of "Time Waits For No One," an emotional and dramatic slow offering with a beautiful synth backdrop and an

accented drum machine beat. Sheila E and Boni Boyer supply backing vocals. The synth texture and overall construction of the song are somewhat reminiscent of "Scandalous." It is the fourth song to concern unhappy love, but here the mood of the song suits the theme perfectly, "I just can't sit around watchin' my life pass me by. So if you're ever gonna make a change it better be right now, right now, right now."

The title track started off as Mavis' composition. "It was years old. I found the actual tape of this song and I sang it a capella onto the Walkman. I told Prince, 'I want this to be a slow dragging ballad.'" Prince and Mavis share the songwriting credit.

The album was very well received, some critics even hailing it as the best Paisley Park release yet. Although the album meant a much-needed boost to her career, it didn't sell as well as Mavis had hoped. Three singles were released but they had little impact on the charts, "20th Century Express," "Jaguar," and "Time Waits For No One" (accompanied by a video with a cameo by Prince).

Mavis was particularly grieved that restrictive formatting in the States denied it the exposure it deserved. "It saddens me that the album didn't get any play like I thought it should have done. They told me, 'It doesn't fit our format.' What does that mean? Black radio never played Tracy Chapman. That little girl had to go to white radio to gain acceptance. The same thing happened to B.B. King years ago. It's really sad because the people who decide the formats for radio—some of them weren't even born when I was singing."

"GOD IS ALIVE"

With the album completed, Prince took Mavis on part of the *Lovesexy* tour. Her first performance with Prince was at Bains Douches after the premiere concert of the tour, when she sang "I'll Take You There." She didn't expect to do the same thing in front of 16,000 screaming Prince fans the next day. "Prince's secretary came up to me and said, 'Prince wants to see you backstage.' So I went backstage and I heard one girl say, 'Get Mavis in make-up, get Mavis in wardrobe!' I said, 'What are you talking about?' She said, 'Didn't he tell you, he wants you to sing.'"

"I went on stage and we did 'I'll Take You There' in that big place and it was unbelievable. Prince said to the crowd, 'Can you say Mavis Staples?' and all those kids screamed my name."

Then Mavis came to London for the Wembley Arena dates. "This was where Prince really started talking to me. He would call me on the phone and just talk and talk. He would talk so excitedly and so loud that my sister who was over the other side of the room could hear him. My heart went out to him. He's such a beautiful person."

During the time in London, Mavis joined Prince in the Olympic Studios to record her vocals for "God Is Alive," a song Prince was performing on the tour. Mavis clearly enjoyed working with Prince in the studio. "He's something else! He's really comical, actually. I remember once I was singing, 'Lord, you came when I was hungry—you fed me. When I was thirsty—you gave me water.' Then Prince butted in and said, 'Did he set the table for you, too, Mavis?'"

"MELODY COOL"

Mavis' next project with Prince was the *Graffiti Bridge* film and soundtrack, for which they recorded "Melody Cool," also the name of Mavis' character in the film. "Prince wanted me to be like an elder hippy—an older person who's still hip."

"I remember when we cut 'Melody Cool.' We'd finished that song and we were about to start on some other stuff. Suddenly, he said, 'Mavis, we've gotta take a break. Go to the hotel, change your clothes, we're going out!' Just like that. We went to this club saw a group sing and halfway through the show he goes, 'You ready to go Mavis?' I said, 'Hey, I'm with you.' He says, 'Yeah, let's go, we've seen the best part.' We got in the car and zoomed back to Paisley Park and got down again. We stayed in the studio that night 'til about 4 or 5 in the morning."

However, when it came to filming *Graffiti Bridge*, Mavis confessed certain teething problems. "It was very difficult for me. I said to Prince, 'Hey, I sing better than I talk.' He encouraged me and said, 'Aw c'mon Mavis, you can do it.' Knowing what Prince was going to say helped me remember my lines. In the end I just ad-libbed some things that weren't even in there!"

"Melody Cool" was released as a single from *Graffiti Bridge* and peaked

at number 36 on the black *Billboard* chart. Mavis also sings on "New Power Generation" and the title track, "Graffiti Bridge." "For the title song, Tevin, Prince and myself are singing on it and it's just beautiful. In fact, when we were recording it, they had to stop the machine because I was so choked up. I kind of enjoyed doing that movie so much that I wouldn't mind doing another one."

In the summer of 1990, Mavis joined Prince on the European *Nude* tour, opening for him during concerts in London in June and July. She was backed by MC Flash, comprising Sonny Thompson and Billy Franze on guitars, Doug Nelson on bass, Tommy Elm (then known as Tommy Hollywood, later to be known as Tommy Barbarella) on keyboards, Michael Bland on drums, and Margareth Cox (the "MC" in Flash) on backing vocals. She did a 30-minute set containing a few songs from her past, "I'll Take You There," "Respect Yourself," and "Let's Do It Again," as well as a couple of cuts from *Time Waits For No One*, the title track and "Jaguar."

Mavis recalls that Prince was unhappy with how the musicians were supporting her. During a soundcheck, he blasted them, she says. "I didn't know I had hired a bunch of amateurs for Mavis," he said. "For the rest of the tour, Prince joined the band playing from backstage."

The link with Prince ascertained Mavis media exposure, and during 1991–92, she was becoming much in demand as a singer. She appeared on albums with Ray Charles, Aretha Franklin, Kenny Loggins, Mary Stuart, and on B.E.F.'s cover version of "A Song For You" (done by Rosie Gaines on the *Nude* tour) and BeBe and CeCe Winans' hit remake of "I'll Take You There."

A POSITIVE STATEMENT

Despite the lack of exposure for *Time Waits For No One*, no major changes were planned for the second album, which Mavis talked about in 1991. "I don't think they can hold us down from getting our message across. The fact that the radio didn't play our first album, I call the devil working and he sure can't beat The Lord. The Lord is on Prince's and my side. We'll just keep on 'til it happens."

With Prince's busy schedule and numerous projects, Mavis' second Paisley Park album took a while to complete. Recorded in August/September of 1991, "The Voice" was the first song Prince sent Mavis. "When I played it for my dad, tears came to his eyes and he said, 'Mavis, I never thought I'd find myself crying over a song Prince wrote!'"

Most of the album was completed a year later, after the *Diamonds And Pearls* tour. Besides "The Voice," Prince wrote four new songs for Mavis, "House In Order," "You Will Be Moved," "Blood Is Thicker Than Time," and "The Undertaker," all pertaining to stories Mavis told Prince about her life and background. "During the six years we have been working together, we've been communicating and I've been letting him into my life. He's taken what I've said and written about it."

Prince played on and produced "The Voice," but the other four new songs, "House In Order," "Blood Is Thicker Than Time," "You Will Be Moved" and "The Undertaker," only feature Prince as a songwriter. These tracks were produced by Ricky Peterson and feature a wide range of musicians, including various N.P.G. members, The Steeles and brothers (St.) Paul and Ricky Peterson. In addition, Prince picked three songs from his back catalogue which were reworked for the album, "Melody Cool," "Positivity," and "A Man Called Jesus." These were also produced by Ricky Peterson.

"A Man Called Jesus" was a song Prince originally wrote with Cat in mind in late 1988, when she was planning a solo album. At the time, Cat didn't really feel like doing the song. "I felt very insecure about doing it because who am I to tell people who to believe in, even though I believe in Jesus Christ. I told Prince 'you do it, you can get away with it, they'll probably respect it more.'"

With other cuts provided and produced by Danny Madden, Rick Brown and Ivan Hampden, Bernard Belle, and Gordon Williams and Emmanuel LeBlanc, *The Voice* contains quite a bit of message-oriented R&B material similar to that which catapulted Mavis and the other members of the Staple Singers to prominence in the 70's.

Mavis wanted to make a positive statement with *The Voice*. "When we did the first album, I wanted to let the world know that Mavis has had a love life, too," she says. "I ain't no angel. I'm a woman. I've been married; I've been hurt; I've been broken-hearted. But now the world is worse than it's ever

been. There's so much hate and killing. Prince and I felt there was a need for some music addressing these issues."

SURE LYRICAL TOUCH

The songs Prince has contributed to the album can loosely be placed in two categories. The three reworked tracks, "A Man Called Jesus," "Positivity," and "Melody Cool" have all been updated with additional drum programming by someone called Statik to give them a contemporary hip-hop/dance beat. The four songs bearing a Prince songwriting credit (but lacking his musical input) have much more of a traditional R&B sound, with organ, horns and gospel-style vocal backings as important ingredients, and with live drumming instead of computerized beats. "The Voice" falls somewhere in between.

In spite of a few flashes of really inspired, compelling music, *The Voice* lacks the musical calibre of that of *Time Waits For No One*. Although it doesn't improve musically on the predecessor, the album manifests Prince's surer lyrical touch. His writing for the album shows a great degree of seriousness and committedness. Undoubtedly, Prince's growth as a lyricist has become increasingly apparent in recent years.

The album opens with "The Voice," a haunting number with great quality, written by Prince with Rosie Gaines and Francis Jules, the team that also did "I Hear Your Voice" (for Patti LaBelle). "The voice can either be your inner conscience or The Lord, and the voice is tappin' on the window. It's a warning, this song is about warning to get your house in order, 'cause it's getting late in the evening and we don't want the sun to go down." Prince plays most of the instruments on the song, but he is accompanied by Levi Seacer Jr. on guitar, Rosie Gaines on keyboards, and with backing vocals by Rosie, Levi, Kirk Johnson (Kirky J.) and Tony M.

Dealing with the familiar theme of an unfaithful lover, "House In Order" is less memorable. The song is spoilt by the horn-boosted chorus which interrupts the propulsive flow of the composition. N.P.G. members Michael Bland (drums), Levi Seacer Jr. (guitar), Tommy Barbarella (keyboards), and Kirky J. (percussion), are supported by Paul Peterson on bass and Ricky Peterson on organ and percussion, while Rosie Gaines and The Steeles are featured as background vocalists.

"Blood Is Thicker Than Time" is a ballad that was sparked off Mavis' stories about her childhood, when she would get dressed up to go to church on Sunday. "It is very special for me. I got so choked up when we were recording it that I had to stop. The song takes me back to my childhood, those Sunday mornings when I couldn't wait to get to church. The song is about family coming together, about love." The song is hardly a masterpiece but is distinguished by beautiful harmonies that repeat Rodney King's query, "Why can't we get along?" The musicians are Paul Peterson on bass, Michael Bland on drums, guitars by David Barry, Billy Franze and Levi Seacer Jr., background vocals by The Steeles. Ricky Peterson is responsible for drum programming and keyboards.

A blues number with a strong gospel feeling, "You Will Be Moved" is perhaps the least interesting track musically, but the lyrics are sharp and to the point, "You will be moved, you will be, when the baby makes all the grades. You will be moved, you will be, when they still don't hire him anyway. Moved by a system with not one single guarantee that an education is the answer and love will set us free." Pop Staples helps out on guitar and vocals together with The Steeles. Again, Paul Peterson plays bass, while brother Ricky handles keyboards and organ. Billy Franze and Levi Seacer Jr. also play guitar, while Kirky J. is credited for percussion.

The insistent, pumping bass and sparse, but dynamic arrangement of "The Undertaker" create tremendous tension and drama, perfectly correlating to the song's anti-violence and anti-drug message. Prince's description of the undertaker as a symbol of the devil is akin to that of Spooky Electric in "Positivity" and the picture he paints of America is similarly bleak. The only words of reassurance are "only the brave can cope, so don't you give up hope." The song was written by Prince together with Michael Bland, Tommy Barbarella, Levi Seacer Jr., and Sonny Thompson. The line-up of musicians is similar to the previous tracks, with Ricky Peterson playing organ, background vocals by The Steeles, drums by Michael Bland, guitars by Levi Seacer Jr. and

Pop Staples, and keyboards by Tommy Barbarella. In addition, the five-piece N.P.G. horn section appear, while both Paul Peterson and Sonny Thompson are listed as bass players.

REWORKINGS

One of the stronger cuts on *Graffiti Bridge*, "Melody Cool" has been updated with new drum programming and Paul Peterson put on bass, while The Steeles add vocals.

"A Man Called Jesus" is a rather tedious uptempo dance number with a cute little lullaby-style melody line inserted as the only redeeming feature. The song is straightforward, recounting the story of Jesus, "a man whose life changed the way everywhere with the holy word he went. Some folks said it was absurd, he walked on water like dry land, floatin' on faith." "I did a little rap on there, and when my daddy heard it, he joked, Mavis, do you want to be a rapper? You have a voice, you don't need to rap. That rapping is for people who can't sing!"

Although it was first cut in late 1988, work was probably also done on "A Man Called Jesus" in mid-1989 because Candy Dulfer appears on saxophone and Margareth Cox sings background, together with Mavis and Sheila E. Paul Peterson has added guitar to the existing track, while brother Ricky plays bass, organ, synths and has programmed the drums.

Much like "Melody Cool," "Positivity" has also been updated with new backing vocals, by Mavis and The Steeles, drum programming by Kirky J. and Statik, keyboards by Kirky J. and Ricky Peterson. "Positivity" is somewhat confused and was never one of Prince's strongest numbers, but it fits the album's conscious-raising theme and message of positivism.

PROMOTION

Mavis declared herself "very, very proud and excited. I might really get heard this time. I'd love to sing the songs on this record live."

"The Voice" was released as the first single from the album on August 10th, two weeks ahead of the album (August 24th). However, it sunk without a trace, peaking at No. 110 on *Billboard's* R&B chart. The second single, "Blood Is Thicker Than Time," has just been released at the time of writing.

Prince has often boasted about how simple it is to write hits. "Making hits is the easiest thing I could do," he told *USA Today* in 1991 for example. Although most musicians would probably agree that it is infinitely more difficult to consistently come up with "quality" music (whatever that is) and be innovative, the "art" of writing hits should perhaps not be underestimated, and there is no denying that what many of the Paisley Park Records releases need are hit singles to draw attention to the albums. At the time of writing, four months after its release, *The Voice* has not yet entered the *Billboard* album chart. Without successful singles and with little radio airplay, Mavis runs the risk of being overlooked again.

Mavis has made several US TV appearances to promote the album during the summer and autumn of 1993. She dropped in to visit host Donnie Simpson on BET's *Video Soul* on June 8th, where they talked a lot about her work with Prince and the new album. She appeared on *The Arsenio Hall Show* on October 11th and sang "The Voice." Some days later, October 22nd, she hosted ABC's *In Concert* late-night video show where she introduced live performances by Natalie Cole, Oleta Adams, and Earth, Wind & Fire, before singing "The Voice" backed by The Steeles.

On November 4th, Mavis performed at Glam Slam West, presenting a 35-minute show with The Steeles as her backing band and including the N.P.G. horn section. She subsequently appeared on Fox-TV's *Townsend Television* on November 7th, where she sang "The Voice" at the beginning of the program and "I'll Take You There" near the end.

"I'm grateful to even be recording," says Mavis. "For 13 years, no one would give The Staple Singers a contract; they said we were too old. Prince is a godsend. He had the confidence to give me a long-term contract."

By PER NILSEN.

Quotes from *BLUES & SOUL*, *USA TODAY*, *BILLBOARD*, *NEW MUSICAL EXPRESS*, and *MELODY MAKER*. ►

How do you turn a Prince song down?

► GEORGE CLINTON US ALBUMS DISCOGRAPHY

PARLIAMENT

Osmium [1970]
Up For The Down Stroke [1974]
Chocolate City [1975]
Motherhip Connection [1975]
The Clones Of Dr. Funkenstein [1976]
Parliament Live! P. Funk Earth Tour [1977]
Funkentelechy Vs. The Placebo Syndrome [1977]
Motor Booty Affair [1978]
Gloryhallastoopid (Or Pin The Tale On The Funky) [1979]
Trombipulation [1981]
Greatest Hits [1984]

FUNKADELIC

Funkadelic [1970]
Free Your Mind... And Your Ass Will Follow [1970]
Maggot Brain [1971]
America Eats Its Young [1972]
Cosmic Slop [1973]
Standing On The Verge Of Getting It On [1974]
Greatest Hits [1974]
Let's Take It To The Stage [1975]
Tales Of Kidd Funkadelic [1976]
Hardcore Jollies [1976]
The Best Of The Early Years, Volume One [1977]
One Nation Under A Groove [1978]
Unde Jam Wants You [1979]
The Electric Spanking Of War Babies [1981]

P. FUNK ALL STARS

Urban Dancefloor Guerillas [1983]
Live At The Beverly Theater [1990]

GEORGE CLINTON

Computer Games [1982]
You Shouldn't Nuf Bit Fish [1983]
Some Of My Best Jokes Are Friends [1985]
R&B Skeletons In The Closet [1986]
The Best Of George Clinton [1986]
The Mothership Connection Live From Houston [1986]

GEORGE CLINTON PAISLEY PARK US DISCOGRAPHY

Why Should I Dog U Out? [part 1] / *Why Should I Dog U Out?* [part 2]
 Single 1989

Why Should I Dog U Out?: 'Statamainbody West Coast Mix? / 'Datamainbody East Coast Mix? / Cars That Go Boom South East Mix / Not To Be Confused With The North West Chill!!! Mix
 Maxi-single 1989

The Cinderella Theory

AIRBOUND / TWEAKIN' / THE CINDERELLA THEORY / WHY SHOULD I DOG U OUT? / SERIOUS SLAMMIN' / THERE I GO AGAIN / (SHE GOT IT) GOIN' ON / THE BANANA BOAT SONG / FRENCH KISS / RITA BEWITCHED / KREDIT KARD / AIRBOUND [REPRISE]
 Album 1989

Tweakin' / French Kiss
 Single 1989

Tweakin' [A Mix] / Tweakin' [Dub Mix] / Hysterical / Tweakin' [C Mixapella] / Tweakin' [Radio Remix]
 Maxi-single 1989

Paint The White House Black [Uncensored Single Version] / Booty
 Single 1993

Paint The White House Black [Uncensored Single Version] / Paint The White House Black / Picture This [Street Mix] / Booty / Paint The White House Black [Instrumental]
 Maxi-single 1993

Hey Man... Smell My Finger

MARTIAL LAW / PAINT THE WHITE HOUSE BLACK / WAY UP / DIS BEAT DISRUPTS / GET SATISFIED / HOLLYWOOD / RHYTHM AND RHYME / THE BIG PUMP / IF TRUE LOVE / HIGH IN MY HELLO / MAXIMUMNESS / KICKBACK / THE FLAG WAS STILL THERE / MARTIAL LAW (HEY MAN... SMELL MY FINGER) [SINGLE VERSION]
 Album 1993

Martial Law (Hey Man... Smell My Finger): Scratch & Sniff Mix / 2 Phunky Finger Mix / Where's Your Finger Been Mix / Stank Finger Mix / Smell My Finger Mix / Middle Finger Instrumental / Some-thin' Stinks & I Want Some - Bonus Beats / Dark Side Mix Part I
 Maxi-single 1993

MAVIS STAPLES PAISLEY PARK US DISCOGRAPHY

20th Century Express [Edit] / All The Discomforts Of Home
 Single 1989

20th Century Express [Extended Version] / All The Discomforts Of Home
 Maxi-single 1989

Time Waits For No One

INTERESTING / 20TH CENTURY EXPRESS / COME HOME / JAGUAR / TRAIN / THE OLD SONGS / I GUESS I'M CRAZY / TIME WAITS FOR NO ONE
 Album 1989

Jaguar: Remix / Radio Edit / Ferocious / Ferocious Radio Edit
 Maxi-single 1989

Time Waits For No One [Edit] / Christmas Vacation
 Single 1989

Time Waits For No One / Christmas Vacation / Jaguar [Radio Edit]
 Maxi-single 1989

Melody Cool / Time Waits For No One [Edit]
 Single 1990

Melody Cool [Extended LP Mix] / Melody Cool [Extended Remix] / Melody Cool [Deep House Vocal] / Melody Cool [Mellow Dub Mix] / Time Waits For No One [Edit]
 Maxi-single 1990

The Voice / Positivity
 Single 1993

The Voice

THE VOICE / HOUSE IN ORDER / BLOOD IS THICKER THAN TIME / YOU WILL BE MOVED / ALL BECAUSE OF YOU / THE UNDERTAKER / MELODY COOL [NEW VERSION] / KAIN'T TURN BACK / I'LL BE RIGHT THERE / A MAN CALLED JESUS / WHY / POSITIVITY [NEW VERSION]
 Album 1993



DATA BANK

UPDATES

■ **Mayte performs...** Billed as "sensual dance performances, erotic buffet, a sexy late night experience," the early hours of January 16th saw the debut of Glam Slam's public after-hours party. The city of Minneapolis has just approved the measure of allowing bars in certain areas to stay open until 3 a.m. The after-hours party happened in Glam Slam's upstairs VIP room. There were Mayte posters placed outside the room, but it was a little misleading for anyone who had heard that it was to be a Mayte "show." The event included five dance performance cameos, two of which were by Mayte.

Mayte performed her first set with a male dancer/acrobat, who did his moves above her, hanging by gym rings in the ceiling. Mayte danced to "Pheromone." Her second set, solo, was a belly dancing routine to a driving instrumental drum track. She began it with her sword balancing on her head. There is currently talk of Mayte opening for Prince in Australia and Japan, but we somehow doubt it.

■ **Paisley Park artists...** Tyler Collins is currently working with a rap group at Paisley Park Studios, preparing for her first album on Paisley Park Records. Newest Paisley recording artists, native Central American group Belize, are expected to have their debut reggae album ready by the spring of 1994. A new Madhouse album is also in the works.

New singles are out with George Clinton, "Martial Law," and Mavis Staples, "Blood Is Thicker Than Time."

■ **Rosie Gaines...** The first single from Rosie Gaines' forthcoming Paisley Park debut album is planned to be "Tender Heart," due in February. Rosie's album, *Concrete Jungle*, is expected March 22nd.

■ **I'll Do Anything...** As we reported in *UPTOWN* #11, James Brooks' movie *I'll Do Anything* has run into problems. Planned as a big holiday release in the States, the film has now been bumped to February 4th. It seems unlikely that the film will feature much of Prince's music.

A spokesman for James Brooks said the movie wasn't working satisfactorily as a musical. So the songs have been cut, and it is being re-edited as a comedy. Some of the songs written for the film may still be used on the soundtrack.

■ **The New Power Generation Fanzine...** Subscriptions are being taken for the new, official bi-monthly newsletter/fanzine of Paisley Park, *The New Power Generation*, which will be operated by a Prince-hired staff.

One year's subscription is being offered for an introductory price of \$18.95, with the first issue planned for March. To subscribe, or for more information, call the N.P.G. store in Minneapolis at 1-800-NEW FUNK (in the US) or 612-341-9825.

■ **The Prince Family...** Don't forget this detailed and accurate newsletter about Prince and Minneapolis music! The bi-weekly newsletter provides an excellent service for fans who want to keep updated on all the latest activities.

Write for information to: *The Prince Family*, P.O. Box 3002-17, Newburyport, MA 01950-0802, USA.

■ Songs by other artists performed by Prince:

The *Act II* tour and after-shows included a number of cover versions. During the September 1st Paris concert on the *Act II* tour, Prince played some snatches of "Somewhere Over The Rainbow," an Academy Awards-winning song (written by Harold Arlen and E.Y. Harburg) made famous by Judy Garland in the 1939 film *The Wizard Of Oz*.

Most aftershows on the *Act II* tour included Prince's versions of The Rolling Stones' "Honky Tonk Women" (Jagger/Richards) and Elvis Presley's "Jailhouse Rock" (Leiber/Stoller). Sly Stone's "Sing A Simple Song" and "You Can Make It If You Try" were played as a medley during the Barcelona aftershow, August 23rd. A chant from "Get Satisfied" (Clinton/Payne/Lewis) was included on both the *Act I* and *Act II* tours.

In addition, a few more songs by other artists, performed by Prince, have been discovered. The song usually called "Blues In G," played at First Avenue (the location is uncertain since Prince mentions Detroit), October 25th 1984, is in fact a cover of B.B. King's "Outside Help" (King/Clark). Prince included some lines from "Licking Stick Licking Stick" (James Brown) during "Irresistible Bitch," Uniondale Nassau Coliseum, March 20th 1985. In Berlin, May 14th 1987, Prince included a chant from the 60's classic "Land Of 1,000 Dances" (Kerner/Domino). The Rotterdam soundcheck, July 8th 1992, features a bit from Sly Stone's "Time."

■ US PROMOS... Here are all the US promo releases from *Love Symbol/Androgyny*:

- 12" 1992 None
Sexy MF [5:25] / Sexy MF [5:25]
(Yellow Vinyl with Sticker, Card, Envelope, and Mask.
Limited edition with the video clip.)
- 12" 1992 PRO-A-5570
Sexy MF [5:25] / Sexy MF [5:25]
(Sticker Cover)
- CD 1992 PRO-CD-5770
My Name Is Prince [Edit - 4:05] /
My Name Is Prince [Album Version - 6:36]
- 12" 1992 PRO-A-5770
My Name Is Prince [Edit - 4:05] /
My Name Is Prince [Album Version]
(Picture Sleeve)
- CD 1992 45037-2-DJ
Love Symbol/Androgyny
(Promo-Only Picture Disc In Gold Box)
- CD 1992 PRO-CD-5581
7 [Album Edit - 4:23] / 7 [After 6 Edit - 4:20] / 7 [Album Version - 5:09] / 7 [Acoustic Version - 3:54] / 7 [After 6 Long Version - 5:15] / 7 [Mix 5 Long Version - 4:56] / 7 [Mix 5 Edit - 4:06]

- CD 1992 PRO-CD-5890
Damn U [Album Version - 4:01]
- 12" 1992 PRO-A-5890
Damn U [Album Version - 4:01] /
Damn U [Album Version - 4:01]
(Promo-Only Picture Sleeve)
- CD 1993 PRO-CD-5981
7 [Acoustic Version - 3:54]
- CD 1993 PRO-CD-5985
The Morning Papers [Album Version - 3:57]
- 12" 1993 PRO-A-5985
The Morning Papers [Album Version - 3:57] /
The Morning Papers [Album Version - 3:57]

COMPUTE

COMMENTS & CORRECTIONS

■ It has been verified that the four songs Miles Davis was sent by Prince in 1989 were in fact the tracks that were going to be on one side of the planned third Madhouse album. The songs are called: "17 Penetration," "18 R U Legal Yet?," "19 A Girl And Her Puppy," and "20 Jailbait." The tracks were nearly finished and Prince had it in his mind that Miles would simply add trumpet to those he liked and return them for "sweetening" and mixing. Miles quickly taught the songs to his road band and began playing them live, but he never added trumpet to Prince's tracks. However, he did re-record three of the songs with his own band.

■ The song believed to be called "Headline" (played 1993 at DNA Lounge, San Francisco, April 12th, and Glam Slam West, April 16th) is not a song by Robert Johnson. The song in question is Graham Central Station's "Hair" (Larry Graham).

Crucial, *Data Bank* and *Does Not Compute* are compiled by the *UPTOWN* staff. News and information in the *Crucial* section supplied by Nathan Wright, *The Prince Family*, The Soul Psychodelic and many others.

Various help from Joachim Montzka, Frans Buys, Jason Thompson, Frédéric Bianco, Lutz Junker, Mauro Poletto, Pierre Igot, David Magdziarz, Thierry Spiesser, James C. Wear, Greg P. Meyer, Louis R. Troha, Chad Moody, Carol Ratzliff, Nicole Luyten, and Mattias Ström.

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OUT-OF-DATE ADVERTISEMENT HAS BEEN REMOVED.

